Bernaldo

"ISLAND WOMEN"

HUBERT SMITH

THE CORAL ISLANDERS

AND HIS

STEEL BAND



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AND STEEL BAND



PERSONNEL CREDITS
HUBERT'S COMMENTS ON THESE —
"ISLAND WOMEN"

Exotic	ISLAND WOMAN	SIDE 1
Flirtatious Pair	JEAN & DINA	
	MATILDA	
But Not Too Far	RUN, GIRLS, RUN	
Lucky Girl?	JUDY DROWNDED	
Write Me A Letter	CINDY	
Don't Weep For Me	SUZANNE	SIDE 2
Natural Beauty	RED HEAD	
Fickle	MARY ANNE	
Lady From Haiti	MICHELLE	
Real Clinging Vine	NORA	
Uncertain	SVIVIE	

Recorded By — BERMUDA RECORD CO.
P. O. Box 314
Hamilton, Bermuda

Back in 1957 when we first wrote liner notes for Hubert Smith albums we little realized that it could easily become a full-time occupation. True, we did predict that more would follow, but hardly had the words been committed to paper when a second package was in the works. Then along come Bermuda's 350th Anniversary and the album that commemorated the event. As we have said before, Hubert Smith is going places.

This time, Hubert turns his attention to a dozen delightful damsels, being joined on MARY ANNE and MATIDA by the Steel Band, that wondrous conglomeration of metal which produces such a delicate and listenable sound. The incongruity of the sounds emanating from a few discarded oil drums has been discussed thoroughly elsewhere. Sufficient here to say that it remains a unique thing in Bermida and continues to charm those of us who live here as much as it does you who visit our shores. The Steel Band is heard instrumentally on MICHELLE and RUN, GIRLS, RUN.

King Trost, featured with Hubert on the album "In Bermuda," returns on four of the numbers included in the present collection. He lends his bongo talants to the title tune, ISLAND WOMAN, SUZANNE, RED HEAD and SYLVIE. The vocal group backing Hubert on JUDY DROWNDED and RED HEAD is known as the Viscounts. They've been together for more than a year now and their five voices are heard nightly at various Bermuda hotels.

CINDY, in a sole version with guiter, was also heard on Hubert's first IP, Bermude Calpspas. The Caral Islanders second guiter and maracas man Stan Seymour is to voice in JEAN AND DINA, a tune which wan recognition in an earlier album after winning the Trinidad Carnival calpspa competition in 1956. The old favorite NORA gets an exciting revival in this collection.

All in all, we have here a bevy of beauteous belles, each with her own individual characteristics, but all sharing the right to be called ISLAND WOMAN.

Jack Dodge, Radio Bermuda.

OTHER BEST SELLING ALBUMS
By HUBERT SMITH

"BERMUDA CALYPSO" BLP 4002
"IN BERMUDA" BLP 4003
"BERMUDA 350 YEARS" BLP 4004

Cover — Photo by Roger Gosling, Eddie Lima Joan Talbot Wears A Calypso Original by Polly Hornburg

MICHAEL RAYMER

PIANO

BACH:NEFF CHACONNE & FUGUE

JOHN BINDER

SONATA

ALBERT NEFF

REVERIE









Michael Raymer Plays Bach, Binder and Nell

This brief piece, romantic in mood and seemingly simple in form, is actually a model example of the theme and variations idea in music. The melodic line is expressed in eight bars in a major key. Then there are four variations based on the original melody followed by a quasi cadenza which serves as a bridge for the ensuing three variations in a minor key. Finally, the first eight bars are restated an octave higher with subtle harmonic variety.

FUGUE

This piano transcription by Albert Neff of Bach's fugue from the sonata number one for solo violin is new to piano literature. It is one of three great fugues found in Bach's unaccompanied violin works. The Bach Gesellshaft edition of the complete works of Bach includes an organ transcription of this composition, but because of some banal melodic configurations and uncharacteristic harmonic sequences, is not thought to be by the master. This piano transcription brings forth the unfolding fugal texture with great clarity and driving momentum.

CHACONNE

This is the first recording of Albert Neff's piano transcription of the Bach Chaconne from the Partita in D minor for solo violin. In Bach's day a musical work of art was not considered unalterable and final. It could be subjected to new and often richer treatment. Much of Bach's composing consisted of transcribing other composers' works and his Thus adapting, refining and reworking preexisting material into a form superior to that in which he found it. A good transcription adds to the significance extracted from the work, a sentiment which depends upon the natural traits of the instrument for which it is being transcribed. It is an infusion of artistic equivalents, as does a great poet in translating from one language to another the poetry of another great poet. Metaphorically one could say that a beautiful and graceful woman is able to wear if she has taste, varied and different costumes, sure that it will not hurt or diminish her beauty but will bring forth new enchantment.

Neff's piano transcription adheres faithfully to the original melodic line and brings forth all the rich implied harmony that can be only hinted at when played on the After this work was premiered, a Philadelphia Inquirer critic wrote, "A skillful fusion of Bach and Neff so similar it was difficult to tell where Bach ended and Neff began. At times dramatic, at others romantic, the composition had a throbbing intensity." This work has since been praised by many outstanding pianists, including Vladimir Ashkenazy, Rudolph Firkusny and Andre Watts.

Piano Sona Douglas R Along, and Philadelph review is

"John Bind play, alt compositio the middle seemed to with its overwhelmi

Michael R piano stud he won tl competitic where he received working w with Dr. the New Yo

John Bind Douglas R was a sc Music in Tallahass and compo by membe Soloists tions in ballet, r

and the "Violin commissioned in 1980.

A-showcase for local

composers

By John V. R. Bell The considerable skill and variety of four Philadelphia composers were

displayed to good advantage Wednesday night in a recital at the Philadelphia Art Alliance The recital featured one composition from each of the four composers,

all capably played by pianist Darrell Rosenbluth. The unifying theme was the driving force of each piece, each thoroughly modern, yet with musical ties to earlier periods in musical his-The most traditional was Aibert

Neff's composition on J.S. Bach's "Chaconne in D Minor" which was a skillful fusion of Bach and Neff, so similiar it was sometimes difficult to tell where Bach ended and Neff began. At times dramatic, at others romantic, the composition had a throbbing intensity, nicely captured by Rosenbluth's playing

John Binder's "Piano Sonata No 2 was the most difficult to play, although perhaps the evening's most satisfying composition. The opening movement was lushly lyrical, while the middle section set up a drumbest of driving rhythms that seemed to be propelled by some inherent force The finale, with its tremendous leaps and energetic demands, was aimost overwhelming

Philadelphia Inquirer

Saturday, March 7, 1981

nd dedicated to Lyric, Moving erformed at the The following

ost difficult to nost satisfying y lyrical, while ing rhythms that ce. The finale, ands, was almost

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ing composition 1 extensively in

idied piano with le Floyd. Binder Conservatory of e University in degree in piano performed widely i, the Concerto recent composiired Stairs", a string orchestra Rex" which was

Albert Neff was born in Philadelphia, Pennsylvania. He began studying the violin and piano at an early age and has played the violin and viola in several orchestras and string quartets in the Philadelphia area. His studies with the great teacher and violist Jacob Glick led to his interest in writing these transcriptions.

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THE HOLY CITY

》거**룩한 城**《 숭의여자고등학교합창단

·박명섭 지 피아노 반주 : 강금숙

관현악 반주 : KBS 관현악단

곡 : 김희조

합창단 연혁개요

	합창단 연혁개요
1953. 6. 5	양윤영 선생 지휘와 이유순 선생의 반
	주로 참단됨.
1954. 9. 1.	,김두완 선생 제 2 대 지휘자로 부임.
1955, 3, 5,	김의작 선생 제 3 대 지희자로 부일
1961, 1, 15.	김종일 선생 제 4 대 지휘자로 부임.
	반주 이정자 선생(4월25일)
1963. 9. 27.	
	자고등학교 음악경연대회 합창부1등입
200	상 (단체특상)
1963, 10, 8,	경희음대 주최 제5회 전국남녀 고교생
	음악경연대회 합창부1등입상,
1963. 10. 18.	연세대 주최 제4회 전국남녀 고교생음
	악경연대회 합창부1등입상
1963. 10. 26.	학생합창연구발표회(지휘자협회주최)
19649. 26.	
	교 음악경년대회 합창부1등입상(2년연
	단체특상)
1964, 10, 14.	경희음대,주최 제6회 전국 남녀고교생
1004 10 40	음악경연대회 합창부특등 입상
1964. 10, 23,	연세대 주최 제5회 전국 남녀고교생음
1064 11 40	악경연대회 합창부 특동입상
1964, 11, 12, 1965, 9, 24,	제1회 합창 발표회 (시민회관)
1965, 9, 24,	수도사대 주최 제4회 전국여자 고등학
1966 10 -	교 음악경연대회 합창부특상(3년연충) 서울음대 주최 제18회 전국남녀고교생
1966, 10, 8,	시출음내 우최 제18회 전국남녀고교생 - 유마경영대회에서 환승나 1 등이다.
1966, 10, 21,	음악경연대회에서 합창부 1등입상
1966, 10, 21,	경회읍대 주최 제8회 전국남녀 고교생 음악경연대회 합창부록상
1963~1967.	음악성년대회 합장부록상 진명여자고등학교 주최 전국학생 합창
1303:- 1367.	신병여사고등학교 수최 선국학생 합장 제 제6회 — 제10회 출연(3.1당)
1967, 10, 16,	세 세6의 - 세10의 달년(3.1년) 수도사대 주최 학생합창제 출연 (시민
1507. 10. 16.	구도사내 구최 학생합장세 출연 (시민 회관)
1967, 11, 6,	서울시 교육위원회 주최 중 고교 학생
	시험시 교육취전의 구최 중 고교 약정 , 합창제 출연(시민회관)
1968. 3. 5.	박명섭 선생 제5대 지휘자로 부임.
	다음 다음 세6대 시위자로 구입. 반주. 강금숙 선생(69년4월5일)
1968, 11, 16,	진명여고 주최 전국학생합창제 출연
	(크 • -당)
1968, 12, 18,	제3공화국 선포의 날 기념음악회
	(K.B.S. TV) 출연(오현명, 이인영,
	안형일, 황영금 교수들과 협연
1969, 10, 8,	대한교육연합의 주최 새한장학 음학의
	출연(음악콩쿠르수상자 종합연주회)
1969, 10: 15,	수도사대 주최 전국학생 합창제 출연
therether y	(시민희관)
1969, 11, 7,	진명여고 주최 전국학생 합창제 출연
F 4 . 4 . 48	(로 · -당)
1969, 11, 8,	"제명없는 음악회"출연 시립교향약단
100	과 협연(이대강당)
	(일본 N.E.T.TV 와 동양TV 와의 합통
1969 12 15	제작으로 한국의 소리,리듬을 소개)

(SIDE 1)

	(SIDE)
1.	기복한 성 아타스 작곡
2.	눈을 들어 산을 보라멘델스존
3.	만불야 감사산송 부르자 대비스

4. 아름다운 중소리······ 문.스디브스 5. 장글벨··········· 메르몬드

6. 12.2

(SIDE 2)

1.	도라지 우리영호
2.	학오백년~~~~ 우리민요
3.	보리발유 용 하 작곡 김 종 일 편곡
4.	도레미리샤드 로저스
5.	브리덴리스위스 인요
6.	생부한 유랑인유러
7	장가라 벡이어베이다



장 살 에 이 송숙 고 전 속 김 정 배 운 정 우 게 봉선 가양옥 유 비 형 심 인 자 이 제 순 최 복 양 병 돈 향 안 해 양 이용자 김연수 이 명화 조귀영 안 제화 괴 해 봉 황 명 십 고 충 회 박 제 유 성 세 선 교 3 에 홍 해 유 박 형 이 이 해 숙 김 해 숙 백 은 숙 이 해 숙 전용한 유 명 선 이 정 옥 1 회 부 전 부 순 김 해 숙 전 정 수 장 양 숙

김 기일 총 현숙



한 성 타

정 역 %

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Страна А	
1. МОЯТ СВЯТ	2'40'
2. ВЯРВАЙ В МЕН	2'44"
3. О, УЖАС	3'45"
4. ЗЕМНО ЧУДО	2'35"
5. СЛОЖЕН СВЯТ	3'40"
6. НЕ, НЕ КАЗВАЙ	2'52"
7. РАЗСЬМВАНЕ	3'25"

Страна В	
1. СРЕД РУИНИТЕ	4'55"
2. НА СЕДМОТО НЕБЕ	3'11"
3. ДАЛИ	3'20"
4. КЪСНО ЛЯТО	5'31"
5. IT'S A PITY	2'55"



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Венцелае (Принтирае можа
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ВИКТОР ТЕРГИТЕВ — вокама
ВИКТОР ТЕРГ

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처 3 希望의 나라로

4 배 래 5 한송이흰白合花 金惠蘭

6 동 李想春 B 1 어 머 님 의 마음 오면 2 暑 玄済明

3 故

4 산 5 H 개 金惠蘭

6 코스모스를노래함 李観玉





유니버어살레코오드社 UNIVERSAL RECORD CO., SEOUL KOREA



린 뇤

M C C

한 국 가 곡 집 제 2 집

SIDE 1		SIDE 2	
① 달 밤 ② 봄 처 녀 ③ 希 望 의 나 라 로 ④ 뱃 노 래 ⑤ 한송이 흰 白合花 ⑥ 동 심 초	에너어종립 李 仁 範 에너어종립 李 仁 範 에너어종립 李 仁 範 엑 보종립 全 庶 蘭 데너어종립 李 想 통	② 봄 이 오 면 <u> </u>	中上額唱 李 親 玉 中上類唱 李 親 玉 要 方 男 E 郷 唱 玉 中上類唱 本 親 玉

● 달 밤 1 등분을 끄고 자려하니 위상한 정문이 밝으로 문을 얻고 내여다보니 받은 어이쁜 선너같이 내 등위에 찾아오다 말아 내사당아 내 그대와 함께 이항받을 이만받을 해가라고 싶구나

(2) 봄 처 녀 분 처녀 제호시비 새 중옷을 입었셨비 하얀 구름 너울쓰고 전주이슬 신호셨네 춫다방 가슴에 안고 귀를 찾아 오시는고

③ 希望의 나라로
1 배를 저어가자 힘한 바다물결 저권 언덕에 산전 경계불고 바람 시원한곳 희망의 나라로 후벌 돛을 닿아라 부는바람 맛이 물절넘어 알에나가자

① 뱃 노 라
1 이야드야 어려 하다
어기연차 당 감아라
댓나라야 잘있거라
나는 가비 새나라로
2 어야드야 어려 취리
어기연차 달 감아라
면접장파 만리 집에
나는 가세 새나라로

(5) 한송이 흰 白合花 1 가시발의 한송이 흰 백합화 교효히 머리속여 홍모 미있네 인적이 끊어진 깊은 산속에 교효히 머리속여 훈로 미있네

후렴 어여머라 순결한 흰 백합화야 그윽한 네 향기 엉원하리라

(중) 동 심 조 1 꽃잎은 하염없이 바람에지고 만난날은 아목타 기약이없네 우어라 막과마요 맺지못하고 한갖자이 풀잎만 맺으려는고 한갖자이 풀잎만 맺으려는고 選 東作曲
 2 어디서 부르는 단소소리 처랑다 답받은 밥이오 손마람이 선선한 이밥에 당은 외로운 결혼같이

일은 의료단 성본실이 또 어데로 가려는고 말아 내 사랑아 내 그대와 함께 이한밤을 이한밤을 등향하고 싶구나

洪 衛 規 作 區

2 님 찾아 가는질에 내정았을 지나시나 이상도 하오시다 행여 내게 오십인가 미 않고 어리석은양 내가물어 불가나

玄 游 明 作曲 자유 병증 병화 행복 가득찬곳 희망의 나라로 밥은 지나가고 환한 새벽은다 종을 크게올려라 번리 보이나니 푸른 눈이모다 희망의 나라고 1

至 茂 係 作 8
金 世 树 作 8
3 어야드야 어려 허리
어기엇차 말 갑아라
이제가면 언제오나
기약없는 세나라로
4 어야드야 어려 허리
어기엿차 말 갑아라
전기오오 잡었으오

나는 가네 제나라로

金 题 簿 作 論

2 가시말의 한숨이 된 맥함와
부끄러워 조용히 고개숙였네
가시에 전원까 두리 합신가
고개품 숙인당 게임구나

3 가시받의 한송이 최 백합의 세마만 하는 바라 운로 미었네 가시에 센틴까 두려 합인가 고개물 속인당 귀엽구나 문 任 繁 復 聲

並 排 짜 輝 計
金 宏 表 作由
2 마담에 찾이 지니 세월덧없이
만날길은 돈구를 기약이었네
무어라 만과마음 맺지못라고
한장되이 품일만 맺으러는고
한장되이 품일만 맺으러는고

① 어머님의 마음
1 낳길제 재모음 다잇으시고
기문제 밥 낮으로 예쓰는 마음
전 자리 마른 자리 같아 뉘시미 손 받이 다 답보록 고생하시네
하늘아데 그 무엇이 넓다 하리오

어머님의 회생은 가이없어라 이머님의 정생은 지극하 3 사람의 마음속엔 온가지 소원 어머님의 마음속엔 오직 한가지 아캡없이 일생을 자녀취하여 살과 때를 깎아서 마치는 마음 인간의 일생을 자녀취하여 살과 때를 깎아서 마치는 마음

② 봄 이 오 면 1 분이 오면 선에 들어 지당돼 피고 진당해 꽃 피는곳에 내 마음도 피 건너 마을 집은자가 꽃 따라 오기은 꽃만 알고 이 마음도 함께 따가주 3 나는야 분이오면 그대 그리워 나는야 분이오면 그대 그리워

③ 故 郷 生 覺 해는저서 어두운데 찾아오는 사람없어 밝은말만 처막보니 의롭기 한이없다 내원구 어제두고 이름로 앉아서 이렇지일을 생각하니 눈물만 흐른다

④ 산 둘 바 람

1 산물바람이 산물본다

탈밖은 가운밤에 달밝은 가운밤에
산물바람본다
아- 너도가면 이마음 어이해

(⑤) 바 우 고 개 1 바우고계 언덕을 혼자 넓자니 옛날이 그리워 눈물납니다 고개위에 含어서 기타리던 남 그리워 그리워 눈물납니다 바우고개 민물 진단해풀은 우리날이 즐거즐기 전 어주면팔

(6) 코스모스를 노래함 1 일 맞은 항문만 어어는 내 얼룩 당한 가는 항문만 어어는 내 얼룩 당한다 거시가 너희 및 뜻으로 교소으로 나는 가운의 제아에 의로 인명에 나의 친구로마 받은 길어가고 바운은 고요하나 내가를 다른 더 지만하거니 내고한 이 받은 너 같이 세이어 교소한 이 발을 너 같이 세이어 의로운 인명에 나의 친구로마 의로운 인명에 나의 친구로마 学 獎 潔 作 節 2 어려선 안고 업고 얼려주시고 자라선 문제 기대이 기다리는 망 않음사 그릇원사 자식생각에 고우시는 이마위에 주름이 가무 방위에 그릇형 높다하려고 어머님의 정성은 지극하이다

문 疾 独 作 結 作 由 2 분이 오면 하늘 위에 종단세 우니 종달세 우는 곳에 내 만도 울어 나물에는 아가세야 세소리 동기준 세만 말고 내 소디도 함께 들어주 종달세 되어서 만 불인다고 진단해 꽃 되어서 안 사이보다

교육에 보 가이가 맛이온다 호 뿐 뿐 作 詞 후 에 作 曲 고향하는 처마보니 벨킨기만 반짝기의 마을없는 별을보고 말해져 무엇하다 지당도 서쪽산을 다념어 가진만 단참 못인의 예쁜쓰니 이밥을 어찌해

정 인 선 作 局 付 衛 경 성 명 作 無 相 相 曲 보다 가용방이 산물보다 단낡은 가용방에 받밝은 가용방에 받밝은 가용병여

아- 꽃이치면 이마음 어이해 李 與 烈 作曲

님은가고 없어도 잘도 피였네 님은가고 없어도 잘도 피었네 2 바우고개 언덕을 혼자니다 엣님이 그리워 하도그리워 십여년간 버슴살이 하도성어워 진단태꽃 안고서 눈물집니다



유니버어살레코오드社 UNIVERSAL RECORD CO..SEOUL KOREA



社団大韓 引 子 三 製作 宗協会 協き 400 き





録音場所:奨忠期△早日空 每每担当:亚 W 多

사사 石프로덕션

지구레코드공사 MANUFACTURED BY JIGU RECORDS CORP. SEOUL, KOREA

음반에서 무단히 네고독을 보신 부세하는 것은 법률보 급시되어 있습니다.

□ 編曲 朴椿石 □ 伴奏 朴椿石과 □楽団 □

銀방울姉妹골든앨범

■ 連絡船은 떠난다 ■ 쌍고동우는 港口 ■

Side A

- 1. 連絡船은 떠난다 2:59
- 울며헤진 釜山港 3:04
- 작있거라 断髮嶺 3:04
- 레 3:01
- 海 鳥 2:51 4 星 3:09

Side B

- 1. 쌍고동우는港口 2:37
- 2. 三千浦아가씨 3:28
- 3. 無情하고사람 2:41 4. 望 郷 草 사 랑 3:17
- 港口의無名草 2:35

■連絡船은 떠난다 湖 改詞/李電龍 作曲/朴博石 福曲》

- · 싸고도 우아온이 連絡하은 메난다 잘가소 잘있고 얼룩지는 손수건 진정코 당신만을 진정되 당신만을 사람하는 까닭에 눈물을 흘리면서 떠나갑니다 물지를 알어요
- 2. 파도는 울렁울렁 連絡総은 떠난다 博트님 부여잡고 목이메어 웁니다 오로지 당신만을 오로지 당신만을 사람하는 까닭에 한숨을 삼키면서 떠나갑니다 울지를 알어요

■ 울며해진 釜山港 日 胡改詞 / 朴是春 作曲 / 朴梅石 編曲》

- 1. 울며해진 釜山港을 돌아보니 連絡의 난간머리 흥러운 당빛 報제만은 슬프더라 難別만은 야속드라
- 구나 情든 사람끼리 사람끼리 2. 당빛부른 허허바다 파도만치고 얼어진 釜山港口 검은수평선 維위만은 슬프더라 체제만은 야속도라 더구나 情드론사람끼리 사람끼리

■ 잘있거라 断髮嶺 選 み間 / 本果稿 作曲 / 朴橋石 編曲)

- 1. 한많은 断髮端에 검은머리풀어쥐고 한없이 울고간다 한없이 울고간다 아~ 아 병든님아 잘되거라
- 2. 부눈에 피가흘러 시들어진 진달래는 오늘도 비에젖네 오늘도 비에젖네 아- 아 博문님아 잘있거라

■ 찔레꽃 金全一作詞/金数声作曲/朴橋石編曲)

- 1 열레우 봉계피는 南찍나라 내故縣 언덕위에 草玄三間 그림문니다 자주고를 많에올고 눈물젖어 배別歌聲 불러주던 못잊을사랑아
- 2. 말뜨는 저녁이면 노래하든同家生 千里客家 北구로이 서럽읍니다 작년쯤에 모여앉아 찍은사진 하염없이 바라보니 (휴다운시절이

■海鳥曲 (白 湖 改詞/孫牧人 作曲/朴榛石 編曲)

- 1. 갈매기 바다위에 물지말아요 면문통 치마자락 이슬에 젖는데 아득한 水平線에 힘들대 패나 하 오늘도 아 - 떠난님은 오시지 않네
- 2. 갈매기 목이에어 움지말아요 해저운 유출가에 당빛이고운데 저물리 가물가물 炮台통하나
- 오늘도 아 가신님은 돌아올중모르네

(不老草 作詞/金教声 作曲/朴椿石 編曲)

- 1. 落業이 정치없이 날리는 밤에 꿈으로 아로새긴 정한십년기 가야금 열루줄에 설음을 걸어놓고 밤마다 그리웠모 움고싶었모
- 2. 꽃잎에 맺은 純情 시들어지고 얄미문 설음속에 눈물만 젖네 저멀리 깜짝이는 檢女星 열빛저렴 외롭게 혼자남은 용이랍니다

■ 쌀고동우는 港口 (不老草 作詞/宋舊鲜 作曲/朴梅石 編曲)

- 1. 쌍고등이 물어대면 갈매기도 울었다네 '마도로스 사랑이란 離別도 많드란다 파이프 입에물고 잘있거라 손짓하던
- 情든님도 몰었다네 갈애기도 울었다네 2. 뱃머리에 뿌려놓은 눈물자죽 열룩졌네 마도로스 뜬사람이 눈물도 많드란다 찾아올 그날까지 잘있거라 인사하는 博론님도 울었다네 쌍고통도 물었다네

■三千浦 아가씨 (半夜月 作詞 / 宋雲群 作曲 / 計橋石 編曲)

- I 비내리는 三千端에 釜山배는 떠나간다 어린나를 울려놓고 떠나가는 내님이야 이제가면 모실날자 - 웨이요 - 웨이요
- 돌아와요 네 돌아와요 네 三千浦 내 故郷으로 2. 조개껍질 용개증개 포개놓은 白沙백에 소급장난 하던 바쬬맛있다 날이시여 이배가면 釜山集山 어디든지 가련받은 기다려요 네 기다려요 네

■無情한 그사람 半夜月 作詞 / 宋雲鮮 作曲 / 朴梅石 編曲

- 1. 떠나갈 사람잎에 헤어질 사람잎에 情든님이 올고있네 문다고 아니가고 잡는다고 머물소냐 가야할 걸이라면 말없이 보내리다
- 고동소리 장소리가 내 가슴을 때려놓고 매정하게 떠나가는 無情한 고사람이 2. 온다는 明約없이 간다는 人事없이 情든덩이 올고있네 가는암 보내는 암 그 心情은 일반인데 어이해 이다지도 서러분 難別길에 바람소리 파도소리

내가슴을 찢어놓고 야밀자게 떠나가는 情없는 그사랑아 ■ 望郷草八社

- 《秋美林 作詞/李在稿 作曲/补棒石 福曲 1. 우리방 걸어주던 당빛푸른 당후해 [[나가는 가슴에 종望로 핀다
- 돌아서 울어도 나는야 웃는다 五月당 水平線엔 꽃구름이 끝구나 2. 물가에 우는새야 네이룩이 뭐 C나 뱃머리에 날리는 테프가 골다 WIND BOIL LIBOUR SEEL 궁동이 資物하여 쌍고등이 취단다

■船艙

- 高明基 作詞/李重精 作曲/补槽石 唱曲 1. 물려고 내가왔던가 웃을려고 했던가 비린내나는 백행가에 이술맞은집단된
- 그대와 둘이서 꽃씨를 심던 그날만도 지금은 어디로갔나 찬비만 내린다 2. 올려고 내가왔던가 웃음려고 왔던기 용어본다고 다시오라 정사랑의 그야都 그대와 돌이서 취향의 꿈을꾸던 그맘도 지금은 어디로갔나 불새야 왜우느냐

■ 港口의 無名草 (白 湖 改詞/蔡軟權 作曲/朴博石 編曲)

- 1. 물거도안타까운 埠頭에서 사랑이무엇인가 가는님잡고 움무림을칩니다
- 고동소리올리며 떠나가는連絡船 끊어지는 테 -프만이 야속합니다 말박도눈물겨운 흥미밖으로
- 無情한連絡総은 내님을 받고 속절없이갑니다 원수같은 함께에 누굴받고 올라요 준미의 無名草라 버리지마소



















흘러간노래N0.1

独别。

從時期場

南仁樹孫仁鎬



유니버어살레코오드社 UNIVERSAL RECORD CO., SEGUL KOREA



離別의釜山停車場 故郷은 내 사 링 가 을 인 가 가 을 故 郷의 그 림 자 青 春 告 白 가 거 라 三 八 線

기 다 리 겠 어 요 나 는 울 었 네 숨 쉬 는 가 리 連 絡 船 에 레 지 봄을기다리는사람들 눈 물 의 五 里 후

南仁樹. 孫仁錦 成三 內出 NO.1 내피었는 海棠花가 피어있네 의로운 새소리만 돌려오니 東北가 피어있네

손가라 전이보시전

印制铅矿 传清本田 印制光河 计五牙片

分計門 母子外鼻 顯踪은 川青縣 이렇듯 내마음이

숨쉬는 거리

아-생각하면 생각사목 패라는 내존됐 본째 반세 왜 했는도 본째 반세 왜 했는도 아ー생각하면 생각사목 驅았은 내賞拳

聖京司 魏公司 超目的 어쩐지 會因不好

그 아 - 종립교나 오시티스나 아 - 중요입나 오시티스나 산비리 중에하고 성근교장을 산비리 도나각함께 유보비했다.

꿈마다 너물찾이 꿈마다 너물맛이

二 香丹中 世間內即 世間內即 香料中

西山川 明叶九叶 量刀中計 務務的 计州年時 弘金土司 计刊开州 沙童土司 機發花 受到刀長 胸膜暗音 勢行立即 기年計 비경성을 내어의 잊者止中 우리사람 어이 잊으다

마음의 河童하나 但正旦月 河川다호 交尖의 目間推習 司喷螺 计千秒计 我用珍明 好司 平上中

발얼이 말없이 더듬으니

예문위작품심의표 심의일현 변호 심의자켓No1485 UL — 153~1.64

" 찾이갑끗은 봇늬드라 내고함 첫사상 버린 교황이집에 초생당 의로의 예었는 영도다리 난간감고 울지에 다 만드르스 담배볼 연기가 연분층 비단실 꽃구름 같이 내고함 중이 퍼진다 보고함 중이 퍼진다 보고함 등이 퍼진다 내고함 위에 복사꽃 그림과 같이 하 품은 어린다 船 平豆湖라소리가 이밥도

老에를 교서 기다리겠어요

설계자자나 선제까지나 그대가 돌아오는 그날 언제까지나 선제까지나 그대가 돌아오는 그날

是露 三樹 春源 故鄉의. 그림자

立十八十 出些川县 量用型刀 唯動小刀 유니버어살레코오드社 UNIVERSAL RECORD CO.,SEOUL KOREA Lp33% ***

그려도 산드기인 하나님께 들어보자 안녕찮아 사산機는 어리간을 잃었다. 나가는걸 해가든다 말이른다 非古の 金川山計 金川山計 都有小 가병은 아주가며 잔다고 있을소나 人物으旦 살아가자 알뜰하게 일레보자

天外野用 琴世葵的 医外野門 等世景的 妙點門 監計門長 计基类的 丛非许立



D'ALLAND.

 ○ ○ ○ ○

 갈사물기

 당
 다

 등
 했는

 데
 계절

M SUN AECOAD CO.LTO SUN AECOAD CO.LTO B = : = ↗



하 춘 회

stereo

사랑 했는데♡갈 등

SIDE A SIDE B

1.사 랑 했 는 데 80m-2307 교육투자 표현에 관계 교육이 가는 기계 교육이 가는 기계 교육이 가는 기계 교육이 가는 기계 교육이 관계 교육이 관계 교육이 가는 기계 교육이 기계

1. 갈 등 800 33% 원칙 시 시 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 시 원 기 등 1 원 기 등

STEREO

도래가사지 펼쳐지다





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조영남·김도향 VOL. 2

			, 01. 2	
 고위하여 논치던 살인 기업을 나온하여 전설비 미선 때문에 요도는 사원마라 있혀질 그런물이 되어나라 속눈성이 모더시 이오르나 한 집단원인 그런걸 목소리 어떤길나 아본하는 얼리에 있어서에서는 가는데 부산에서 이슬었던 보다 있다는 사람이 보려를 보려는 	조영날·점도함 노래 역 왜 기 차무 이 한 기 하는	병의 비나비전 운영을 날이지 병원에 설명한 비난스 위해 비안에 보기를 보기를 보기를 보기를 보기를 내려 하지 않는 것이 되었다. 나라에 난년을 정말도 시간에 된 너무합니다 (GG-248) 1. 이제학 반에의 고양은 나를 사용됩니고 되어를 받아의 고양은 나를 사용됩니고 되어를 받아의 고양은 나를 사용됩니고	윤 항 기 계사 윤 항 기 제작 집 또 항 노매	가는 것을 식용하여 빠르게이다. 현대스에 대명히 노단한다. 같으도 작가를 취하면서 생명하는 이 등 명 이 (800)-6023)
술등도 그리용도 다음과서 있어야지 그러다가 변형가는 됐어지겠지 명 매 (8309-6023)	주 세 호 작사 주 세 호 작무	· 하여성 반약이 그것은 나를 사용된다고 확인을 받신은 아니라 전경을 맞춰 2 비분을 받는 기계		사용의 상치를 날개에 이하는 해어졌는데 그녀로 대체는 소통했던 그날들이 민준한 미나의 영호대 가능이 개로움찍던 2. 이익의 기료에 세이 이름는 강기산이로 최종하 아내용을 날개면 가운만 개로우니까
사업의 기조에 서서 설등을 보기했어요. 어떻게 해야하는 강기에 마르는 주기했다요. 어떻게 기조에 서서 이글을 보지했다요. 작은 아이들은 남기에 다음을 보지했다. # 아무리 아무슨 남기에 다음을 보지했다. # 아무리 아무슨 이렇게도 기조는 아이기로 사업의 상품을 받기에 어떤 시계로서 그르도 내려는 소설한다고 있는 아이기로 위한다고 하나 다음의 아란에 제도하네던 뿐만 되나 다음의 아란에 제도하네던 ※ 출 게 (8202-578)	집 보 항 노매 윤 영 된 작사 윤 영 된 작곡	● 비닷가의 후역 (8310-7238) 바닷가로 도설성되었 수많은 사람들은 인턴 그지랑 바로처럼 증가용적인 보다가 사라되는 곳들은 그리의 게임한 환경시계나의 문화적 등록이 가는 대한물은 취하지고 확인 등록에 생각이 고있일다.	집 최 강 착사 집 최 강 착목 영남·정도향 노래	● 낙업따라 기에된 사항 (8319-7260) 및 약 호 교육를 당하는 기계를 가장하는 기계를
	조선상· 전호함 노래 등 전호함 노래 등 전 등 한 경우 이 전 호 함 제사 최 호 한 노래 (이라지 한 노래	왕역시 등아시인 문문한 과도소리 ※ 목도는 우리왕(8311-74(3))	대한 · 정도를 구대 하 집 중 속속 수 집 중 축하	● 의용으로 (La Patrona) — (33)1-745) 의 약 교 에비에 보이지 보이지 보이지 및 이 년 보여 나이가 등 수의 문문을 중심해 나이가 등 수의 문문을 중심해 나이라는 수의 문문을 중심해 나이라는 수의 등에 등에 보이지 보이지 나이라는 수의 등에 등에 보이지 보이지 비리를 보이지 보이지 보이지 보이지 나이라는 수의 등에 보이지
조건은 항상하는 해서 비슷하는 이 이 이 이 이 이 이 이 이 이 이 이 이 이 이 이 이 이 이	하이 상리라 이부대 +	● 나무합니다(SIG-2489) 1. 카마한 에너 그것은 나무 네이브로 하는 것이 나무 네이브로 하는 것이 나무 있다. 나무	호 항 기 차산 호 항 기 차산 호 형 번 그래 이 인 인 자사 이 인 인 작사 이 인 인 작사 인 단 대보통 노매	● 2. / 나는 High Co Sole Miso) # 속 속 2. / 나는 High Co Sole Miso # 석 년 노력 2. / 나는 High Co Sole High Co Sole # 석 년 노력 2. / 나는 High Co Sole # 전
사람해 (8303-1364) 사람에 당신을 정말로 사람해 당성이 내경을 미나는 취해 당바나 물물을 통합는데 모반다오. 네 에서 사람에 당신을 정말로 사람해	변 현 작사 현 현 작후 조선남·전도왕 노래	가장 명권 부소의로 기업데이다 가장 명권 부소으로 의치되었다. 보고 보고 기업 휴대네 역에 기업을 보고 기업을 받다. 선명이 보고 기업을 받다. 선명이 보고 있다. 그대 그렇게 같아 본요고 그대 그렇게 가지를 가고 있다.		^{네마음에} 설비주요 ⑥ 너희 내기 (건전기요)



그렇게는 안될꺼야★추억의 그림자

SIDE 1

SIDE 2

1. 그렇게는 안될 꺼야 (3:102) 1. 추억의 그림자(3:33) 대 2. 명동에서만납시다(2:48) 2. 갈 의 자 (2:37) 향 (3:07) 3. 염 서 한 3. 고 (3:05) OF (2:56) 21 운 호 4. 5. 卫 향 정 (3:23) 5. 회 OF (2:58) 6. 물 새 야 울 지 마 라 (3:02) 6. 영 꾸 의 발 (2:41)

그렇게는 안될꺼야 (OL 6617) '작사·성 호 인/작곡·마 상 원

투손을 함께 모아 애원 한다면. 내사랑 당신이 돌아 돌까요 '엄마 많은 아기처럼 둘어 바리면 '내사랑 당신이 돌아 돌까요 ' 하나 그대 사랑한 것을 잊게 해주면 '영원히 영원히 잊어 절대대 '그렇게는 안될까야 안될까야 /사랑한 기억을 잊지 못해요 /

명통에서 만납시다 (OL 6525) 작사·박 일 당/작곡·마 상 원

※부 및동에 밝은 깊어 / 부 - 모른다 돌아 가는데 / 약속을 일으셨는지, 알면서 못 오시는지 / 마지막 시간이 되어. 이제는 돌아 갑니다. 그렇지만 내일 다시 명동에 밤이 오면 또 다시 만남시다.

향 (OL 5712) '작사 서 양 총 작곡·김 학 송

1. 설(대한 오고가는 기려기 단에 두고온 고향소식을이나 통까/구멍에 된 머리가, 돌아난 지금/두고운 고향산천 얼마나 변했음 용과, 현구분인 하당당이 자신을 반네. 2. 소생대가 오고가는 기라기판에/두고운 고향소식 물어나 날까/ 눈일에 찬주경이 날아난 지금/두고운 고향산천 얼마나 만했다. 일구들만 하겠답이 저 선물 납세/

정 (OL 2422) '작사·박 성 규/작곡·박 성 규/

1.단시이 날 버리고 말았어 떠남을때 이름은 돌아서서 피눈물을 흘렀다/어차피 가심바엔 점아저 가져 가야지 '정만을 남겨두고 사용입에 할 때나 있는데 2.당신이 날 버리고 알았어 때났을 때 '사나이 이 가슴엔 피눈물이 흘렀다.'또 다시 옷을바엔 철마저 가 저 가야지. 정만을 당겨두고 어이 홀로 떠나갔느냐

야 (OL 4506) '작사·장 세 용 작곡·장 세 용/

회야 오 회야 (지금 어디갔나 나를 가슴이든 나를 버리고 어이 떠나갔나/※아~ 사람이며 어느때 만나려나/회야 오 회야/ 오 회에 어제 돌아오나

물새야 물지마라 (OL 2444) / 작사·박 일 당/작곡 성 호 민/

1.물새야 울지마라 슬피울지 말아라 /그옛날 그 추억들이 또다시 그리워진다/아 - 잊지못할 그 많은 사연들이 아픈 마음에 눈 용적어 찾아드니/물새야 울지를 마라 /2.물새야 용지마라 슬피물지 알아라/감물도 울지를 못해 말았어 흘러만 가리/아~ 다시 옷을 그많은 추억들이 /명든 가슴에 또다시 찾아드니 /문새야 용지를 마라 /

- 오아시스레코오드사 -----

추억의 그림자 (OL 4751) / 장사·바 정 웅/작곡·반 정 웅

어둡속을 사라지?는 다점했던 너의 그림자 / 이젠 모두 흘러가바린 가슴아픈 추억이어라 / 서러용에 젖은 눈동자 아둑하게 열어져 가고 / 그대 고에노래 소리도 열리열리 사라겠어라 / %이 - 이마음 의료증을 어이해 / ~ 이마음 그리즘을 어이해 / 가슴에 실치 만 남기고 한 일이 / 어둡속을 사라지?나는 다청한던 너의 그렇자 / 이젠 모두 즐러가바린 가슴아른 추억이어라 /

갈대의 순정 (OL 2139) / 작사·박 일 날/작곡·오 민

1.사다이 우는 마음을 그누가 아라/바람에 흔들리는 갈대의 순정/사람에 약한것이 사다이 마음/용지를 알어라/아~ 갈대의순 정 / 2.알없이 보낸 여인이 눈물을 아라 / 가슴을 파고드는 같대의 순정 / 못있어 우는것은 사나이 마음 / 물지를 말어라 / 아~ 같대

염서한장 (OL 2138) /작사·성 호 민/작곡·성 호 민/ 열서 항장만이 그대의 인사던가/이별하고 온지 덫날이 지나갔다/※꿈속에서도 못잊어 못잊어서/그렇게 기다린 인사가 - 업서

그리운 회야 (OL 2358) / 작사·박 일 남/작곡·김 회 감/

I.회야 회야 나를 두고 어디갔다/무점하게 버리고간 의문문 이 마음/이렇도 슬피 울었다/세월이 흘러가도 그대만을 어이 잊으 리/회야 회야 대를 두고 내가 윤다/오.최야 회야 대한 등을 어디갔다/용이처는 비 마감에 전해도 꺼진 맑/나를로 슬피 울었다 내마당 울리고의 그대단을 내가 맞이스 최야 대를 두고 내가 윤다/

고향무정 (OL 5318) / 작사·김 문 하/작곡·서 영 운/

1.구름도 옮고 넓는 옮고 넓는 자신이래/그의날 내가 살던 고향이 있었건만/자금은 어느누가 살고 있는지/자금은 어느누가 살고 있는지 산골병에 달이 마르고 기름진 뿐당해요 장소에 중해있다.(2.세별도 집을 찾는 집을 찾는 자신이래/그명날 내수보다 상 고향이 있었건만/자금은 어느누가 살고 있는지 '지금은 어느누가 살고 있는지 '아타이는 바란 미있고 '아무를 도라보다 당은지 있다.

영등포의 밤 (OL 4215) / 착사·김 방 아/작곡·김 부 해/

1. 굿은비 하염없이 쏟아지는 영등포의 발/내가슴에 안겨오는 사람의 볼걸/고요한 적막속에 빛나던 그대 눈동자/아 - 엄원하잇 지못할 영등포의 빛이며/2.7년6을 파고드는 추억어린 영등포의 발/영원속에 스쳐오는 사람의 볼걸/흐리는 불빛속에 아면한 그 대의 모습 / 아 명원히 잊지못할 영등포의 밤이여 /



● 이 레코오드에서 무단 복사 복제 하는것은 법률로 급지되어 났습니다.■)

오 아 시 스 레 코 오 드 社 MANUFACTURED BY OASIS RECORD CO., SEOUL, KOREA 예료위작품들의 문공부등 숙제164



WHY DIGITAL RECORDING?: In recent years, great advances have been made in the quality of reproduced music obtained from vinyl long-playing records. But there remain two problems that limit the realism of music reproduced from discs. Both relate to the intermediate tape recording process from which nearly all records are "mastered."

The first problem is the limited dynamic range between the loudest and softest musical passages that can be accommodated by even the best conventional mastering tape recorders. For instance, orchestral works often contain a dynamic range ten to twenty times greater than that which can safely be applied to a master tape recording. So, to capture the widest range, recording engineers must compress the original performance, making the loudest passages softer and the softest passages louder. This compression detracts from the sharp realism of a live performance. The second problem is that of noise, or tape hiss. And, since master tapes are often edited and re-recorded many times hefore the final version, each successive

HOW DIGITAL WORKS: In digital master tape recording, neither of the above problems exists. Instead of recording complex sounds as a continuous, or "analog," electrical signal on tape, the music is translated into a series of encoded "number values." The original music waveforms picked up by microphones at a recording session are sampled many thousands of times per second, and each sample value or amplitude is assigned its appropriate numerical value. These "numbers" are then expressed as a series of uniform electrical pulses. It is these pulses that are magnetically recorded onto the master tape.

step adds additional noise.

When the tape is used to cut the master record from which a disc is ultimately pressed, a decoder translates the "numbers" back into a faithful original of the musical waveform itself. The decoder is completely insensitive to any residual tape hiss. It "reads" only the numbers, so that the noise of analog tape is eliminated. And, if enough "numbers" are used to express each sample amplitude, the dynamic range of a digital recording system can easily contain the full dynamics of any musical performance. Arbitrary compression of the music is thus no longer necessary.

DIGITAL "PLUSES": Additional benefits include sharply lower distortion and absolute accuracy of pitch, which guarantees freedom from all "flutter" and "wow." So, a digitally mastered recording is in every way more faithful to the original performance than any disc created from conventional analog master tapes. As you will hear when you first play this record, digitally mastered discs offer music in your home that is infinitely closer to the listen-Ing experience of the concert hall.

-Leonard Feldman

Critic and writer on audio topics for Audio Magazine, Radio Electronics, Modern Recording and other publications

This record is playable on all record playback equipment. Complete technical Information on this Mastersound™ recording enclosed.

The Music Excepting for T. Monk's and K. Clarke's "Epistrophy," arranged by J. Chambers, the music on this album is original and especially designed for M'BOOM, re: percussion by various members of the group. Explanation of unusual titles:

Epistrophy-pronounced/e-pls-tra-fe/ is a musical refrain.

Kujichagalia-pronounced/koo-gee-jack-a-lla/ Is a Swahill word, meaning self

determination. Caravanseral-pronounced/kar-a-van-sa-rl/ Is an inn in eastern countries where

caravans restat night. January V-The day Charles Mingus

died. Onomatopoeia - pronounced / an-a-mat-a-pe-ya /

means the formation of words in imitation of natural sounds eg. meow, buzz, M'BODM, etc.

The remaining titles are self explanatory.

I formed M'BOOM, pronounced mmmBOOM, re: percussion as a collective In 1970

The name M'BOOM is an Onomatopoeia.

The purpose in organizing such a group was to develop a school of percussion music that was an outgrowth of our great American musical traditions.

The first task was the selection of percussionists who were not only composers and arrangers, but percussionists who had the technique to adequately handle the total percussion family, such as the Xylophone, the Tympani, the Marimba, etc., as well as a wide variety of percussion instruments of indeterminate pitch; and, they especially had to be fine "Drum set" performers.

The M'BOOM, re: percussion ensemble uses more than 100 different instruments of determinate and indeterminate pitch.

It was my good fortune that I found the right people for M'BOOM the first time around.

ROY BROOKS -

many other highly acclaimed artists. Mr.

OM AR CLAY

Percussionist, Composer, Arranger...has performed and recorded with Sarah Vaughan, Roberta Flack, Dionne Warwick and many of our more prominent artists. His experience includes Broadway shows, opera, and symphonic work. Mr. Clay teaches in the New York City Public School System and is on the staff at the Third Street Music Settlement.

Percussionist, Composer, Arranger...was the principal percussionist with the Festival Casals Orchestra as well as Professor of the Conservatory of Music-Puerto Rico. Currently Mr. King is Associate Professor in the Music Department at Brooklyn College. Mr. King performs in a wide variety of musical settings including jazz, popular, Broadway musicals and classical.

RAY MANTILLA -Percussionist, Composer, Arranger...has performed and recorded with Machito. Eddie Palmieri, Ray Baretto, Gato Barbierl, Charles Mingus, Art Blakey, Dizzy Gillesple, Marvin Gaye, Herble Mann, to name a few. Mr. Mantilla records under his own name on Inner City Records.

WARREN SMITH -Percussionist, Composer, Arranger... B.S. In Music Education, University of Illinois. M.M. of Percussion, Manhattan School of Music, Mr. Smith performs and records in all phases of African-American music as well as Broadway shows, symphonies, television, radio. He has worked with

Aretha Franklin, Nat "King" Cole, Sammy Davis, Jr., Sam Rivers, Harry Belafonte and many other renowned artists. Mr. Smith teaches at the State University of New York at Old Westbury.

FREDDIE WAITS -School System. Mr. Waits is on the faculty

JDE CHAMBERS -Gifted Composer, Percussionist, Arranger....has recorded with some of the most noted jazz personalities: Charles Mingus, Sonny Rollins, Donald Byrd, etc. He also records under his own name. Mr. Chambers is a product of Philadelphia, Pa.

KENYATTE ARDUR RAHMAN Talented young Percussionist, Arranger, Composer from The Bronx, New York,

This album spotlights all the performers in their total percussion roles as well as in their roles as composers and arrangers.

We very much enjoyed making this album and we hope you will enjoy our efforts. Welcome to the world of M'BOOM, re: percussion.

MAX RDACH = Percussionist, Composer, Arranger...has toured Alkebu-lan (Africa), the Middle East, the Far East, Europe and the United States extensively, his talents winning him numerous accolades and awards both here and abroad

Mr. Roach is a Professor in the Music Department, University of Massachusetts,

PERSONNEL: -"Onomatopoeia"

"Twinkle Toes"

Roy Brooks, Temple Blocks; Joe Chambers, Chimes, Multiple Percussion; Omar Clay, Multiple Percussion, Timbales; Fred King, Marimba, Bongos; Ray Mantilla, Latin Percussion: Max Roach, Vibraphone, Xylophone; Warren Smith, Tympani, Bass Drum: Freddie Waits, Drchestra Bells, Concert Tom Toms.

Roy Brooks, Cymbal: Joe Chambers, Vi-

"Caravanserai" Joe Chambers, Marimba; Dmar Clay, Tympani; Fred King, Marimba; Ray Mantilla, Latin Percussion; Max Roach, Multiple Percussion; Warren Smith, Vibraphone; Freddie Waits, Clave; Kenyatte Abdur-

Marlmba; Freddie Walts, Snare.

Rahman, *Assorted Percussion. "January V" Roy Brooks, Bass Drums; Joe Chambers, Vibraphone; Omar Clay, Marimba; Fred King, Tympani; Ray Mantilla, Chimes; Max Roach, Orchestra Bells: Warren Smith.

'The Glorious Monster' Roy Brooks, Musical Saw, Clave; Joe Chambers, Marimba, Vibraphone; Omar Clay, Tympani; Fred King, Marimba, Orchestra Bells; Ray Mantilla, Latin Percussion: Max Roach, Multiple Percussion, Whistie: Warren Smith, Xylophone: Freddle Waits, Concert Tom Toms, *Assorted Percussion

"Rumble in The Jungle" Roy Brooks, Tympanl; Joe Chambers Xylophone; Omar Clay, Marimba; Fred King, Marimba; Ray Mantilla, Latin Per-



cussion; Max Roach, Multiple Percussion; Warren Smith, Claves, *Assorted Percussion; Freddie Waits, Cow Bell, *Assorted Percussion.

'Morning Midday'

Marimba; Dmar Clay. Xylophone; Fred King, *Assorted Percussion; Ray Mantilla, Warren Smith, Marimba, *Assorted Per-"Epistrophy"

Joe Chambers, Vibraphone: Dmar Clay, Tympani; Kenyatte Abdur-Rahman, Orchestra Bells; Fred King, Marimba; Ray Mantilla, Triangle: Max Roach, Multiple Freddie Waits, Marimba.

"Kujichagalia"

Roy Brooks, Marimba, Steel Drum; Joe Chambers, Marimba; Omar Clay, Multiple Percussion; Fred King, Tympani; Ray Mantilla, African Percussion; Max Roach, Bass Drum; Warren Smith, Cowbell, Woodblock, Vibraphone; Freddie Waits, Multiple

*Assorted Percussion: African Gourds, Guiro, Claves, Flexitone, Slapstick, Assorted Whistles, Shakere, Afuche, Cowbells, Shakers, Woodblocks, Triangles, Assorted Bells, Agogo Bells, Vibraslap, etc.

ONOMATOPOEIA TWINKLE TOES CARAVANSERAL IANIIARYV THE GLORIDUS MONSTER

RUMBLE IN THE JUNGLE MDRNING/MIDDAY **EPISTROPHY** KUJICHAGALIA

Produced by Max Roach Executive Producers: Bruce Lundvall, George Butler Recorded at CBS Recording Studios. 2-Track Digital Recording Mastered at CBS Recording Studios, New York All compositions published by M'BOOM Publishing, Inc. *Published by Embassy Music Corp. (BMI) Consolidated Music Publishers A Div. of Music Sales Corp. (ASCAP) Percussionists in alphabetical order: Roy Brooks, Joe Chambers, Omar Clay, Fred King, Ray Mantilla, Max Roach, Warren Smith, Freddie Waits

and Kenyatte Abdur-Rahman * * Mr. Abdur-Rahman appears on "Epistrophy" and "Caravanserai"

M'BOOM uses Ludwig musical instruments exclusively.

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INTRODUCING THE CBS MASTERSOUND SERIES

EXTENDED RANGE RECORDINGS

on or of the world's oldest record companes and the inventors of the 33%, RPM improgrous LP CES Records has long been in the ferrithmost of technological inventorion, and has always homered its commitment to Anth technical excellence and musical integrity. Now. the considerable financial and methical irrecurses of the CES Records worldwide organization are being applied to an intensive program to upgotal every appear of the company fracerded music process. One metal is the MASTERSOUND* seets, the recording industry's first multi-fraceted and integrated grammunquality product fine designed for the most critical and demanding listences. The MASTERSOUND sense employs state-of-the-art technology in every link of the most-ing and manufactionity dant to provide every less of the most-ing and manufactionity dant to provide every less of sense.

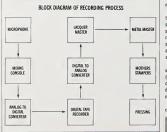
Before proceeding to a description of the new approaches used in the MASTER-SOUND series, a background of the basic mechanisms of sound reproduction might be helpful:

Sound consists of minute variations in air pressure caused by a vibrating substance, such as a string, a column of air set in resonance, a stretched drum skin, or human vocal cord. Our aural mechanism and brain can translate these variations into recognizable sounds with press or set of the stretch of the set of t

Edisoris original phonograph mechanically translated sound waves into variations in the shape of a groove impressed upon a wax cylinder. A stylus, tracing this groove and vibring a column of air, when linked to a horn, could theoretically reproduce the original sound.

Such air pressure variations can also be converted into an electrical voltage by a micropline. If the microplane does its volve faccurately fand various types of modern microphones do an extremely good job), the voltage created is directly proportional to the sound inself: the amplitude of the voltage for load sounds is greater than that generated for softer sounds, and higher-piched sounds result in a voltage that vases more frequently in this sense, the voltage created is analogous to the sound, just as Edonish groow was an exchanical analogo.

Today's vinyf records work on a similar principle, with a far more complicated group containing two sparare channels of information for streen. The undutations in the grove are converted to an electrical signal by the phone cartridge, this signal is that amplified and drives boudgealers (which themselves recovers an electrical signal thanks to sound waves by using the signal to vibrate some form of membrane and create air pressure vanishions.



Standard tape recorders, whether they use open reels, cassettes or B-track cartridges, store the desired signal as variations in magnetic flux imposed upon the magnetic coating of the tape. These variations are also intended to be directly proportional to the sional riself

Modern records are normally made by recording the sound onto magnetic tape. After editing and other electronic managinations, the matter tape is used to our consint a soft facquer material costed on an alaminum disk. This isosper is then coated with metal, intermediate parts known as "matters" and "mothers" approached, and, finally, metal stampers are created that are actually used to midd (press) viny plastic morners.

Because all these processes deal with a constantly varying signal analogous to the original sound wave, they are forms of what is called analog recording. This is certainly a workable concept—as witnessed by the many excelent recordings that have been made over the years—and, at its best, it can produce truly fine results.

But, each step in this procedure is fraught with difficulties. Any electrical or mechanical imperfections make the analogy with the original sound less and less accurate, with resulting loss of realism. And, to make matters worse, any deviations and distortions in each step are usually additive, so that relatively minor imperfections accumulate and toocher can have a maior adverse effect on the total resulting.

DIGITAL RECORDING

ven the finest professional studio lape recorders are subject to weaknesses strisses to the avalory recording process. Such profesens sicular natively high harmonic and intermodiation distortion, yow and flutter (minor variations in the spend at which, the tape mose across the recording and playback heady, crosstals (riginal leslage between channels), and print-through (signal leakage from one layer of tape to adjacent leaves in the resil.

Even more severe are the internelized problems of noise and tage saturation. The magnitic coating not hardle only so much magnetism, and any attempt to gut more signal on the tape results in severe overload and distortion. On the other end of the amptitude spectrum, all tages have a certain amount of intrinsic noise that cannot be totally eliminated, even with spoilstictation size relations reduction incritism. The noise problems in made more severe by the fact that tage noise is a high-picticled, nondom bissing that is not usually madded from much and false of themposits owhere the acts in mile sensitive more than the properties of the service properties.

These two factors create a read dilemma for the recording engineer. He must keep the softest sounds on the tape loader than the noise level but Cannot let the loaders sounds reach the saturation level. This "window" between the loadest and softest sounds that the tape can handle is loanne as dynamic range. While excellent level recorders can reach up to 60 or 65 dh of dynamic range—and this is adequate for some feloof of music—many programs regive must more. A fall hypothypor vicesters in a quiet half may generate a dynamic range ten to twenty times greater than can be accommodated.

The enginee's only choice is to compromise the dynamic range of the signal in some way. He can engloy circuits that either (6) off the loudest packs or compress the signal (or both), or he can manually turn up the recording pain during soft passages and turn down the gain during louder sections. Either way the integrity of the recorded signal is degraded. Many experts held that the resulting constricted dynamic range is one of the most innoratinal factors in limition the reason or recordance music.

While constant evolutionary improvements have been made in electronic and mechanical components and the performance of the tape itself, and many fine analog

recordings have been made, not much more can be done to advance analog recording Fortunately, a totally revolutionary technology is now available.

Rather than storing the analog signal regressming the original sound work digital recording converts the wave into numbers. Each second of sound is divided into minuscules segments; (between 44,000 and over 50,000) segments depending on the digital recorder used), and one of over 50,000 possible numbers is assigned to each segment to present the amplitude of the signal of that exact instant Each number is storied separately on a special tape recorder that uses video or instrumentation tape to handle the larve behavioral frequired.

The storage of these numbers uses the binary number system rather than the decimal system. In the binary system, there are only to possible numbers, Cland 1, rather than the ten digot shrough 9. This is especially appropriate for electronic crusts, since the two digits can be represented by a switch being on or of II, a voltage being positive or negative, etc. Computers use the same method, and digital recording is actually an offstood of computer technology.

Sinteen of the binary digits (abbreviated "bit5") are used to store each number. Simple multiplication shows that well over one million bits an encessary to store one second's worth of music. Even this number doesn't include the extra bits that are added during the recording process to double-check the accuracy of the storage and compensate for any outerball errors.

What does all this electronic virtuosity gain us? While there are a lot of them in a very short time. This? are basically simple for a digital saper condient to store. He difference between a 0 and a 1 can be made quite significant, and it is far essier to difference between a 0 and a 1 can be made quite significant, and it is far essier to discore this difference than maintain the accuracy of the disclore analogy wereful. Relatively minor imperfections audible in analog recording are eliminated, so there is no principle through and constable in making the vanishing! Who levels Harmonic discortion, which can easily run several percent in analog recorders is enduced to less than 0.3 servers. Since the digital recorder is continued by a familiated lay caustre quare clock, except and computers), so mechanical variations can affect accurate repro-derived analogy and difference and wow and fitter are numes several.

DIGITAL RECORDER SPECIFICATIONS COMPARISON CHART

PERFORMANCE FEATURES	DIGITAL MASTER TAPE	ANALOG MASTER TAPE
Frequency Response	20-20,000 Hz (± 0.5 dB)	30-15,000 Hz (± 1 dB)
Signal-To-Noise Ratio	>90 dB	64 dB
Total Harmonic Distortion (THD)	.03%	0.5%
Wow and Flutter	Unmeasurably small	.035%

Most important, digital recorders are almost immune to traditional tape noise. A 16bit digital recorder can generate a dynamic range and signal-to-noise ratio on the master tape of well over 90 db, more than sufficient to handle any musical source without compression or manual dain differ.

HALF-SPEED MASTERING

nce the master tape is complete, the next step is to cut the lacquer master. This is an extremely difficult electro-mechanical art which can have a major effect on the quality of the resulting record.

Unit MASTERSOUND lacquers are cut with a computer-controlled cutting latter to known set the DISComputer² Designed by CBS Scientists and proprietary to CBI DISComputer uses advanced microprocessor techniques to control with greater accuracy the complex rowement of the cutting head and to assure a more faithful there of the master tape to lacquer. Specially selected lacquer blanks are used because of their superior signature hones are also affaithful and another accuracy.

Normal mostering is done in mal time, which means that the master tape moves at the same speed tid during the recording session and the larguer spirs at the standard 33/, RPM. It is also possible, though more difficult and expensive, to run both machines at half speed. While extensive modifications must be made to the expignment and obviously the process takes twice as long, the advantages of half speed mastering are significant.

When mastering speed is halved, the power required for the cutting lead is reduced by a factor of 4. This reduces the labd on the power ampliers used and allows them to mun in a completely light radiation. The cutting styles is able to trace the delicited grower undiablosm since accurately, with major improvements in frequency response, distortion and transient response. Curstalls between channels is substantially reduced, control over groove dimensions is improved, and the ability to cut high energy passages without distortion is qualify increased.

In addition to recordings made from digital master tapes, the MASTERSOUND senses includes special half-speed remasterings of high-quality analog masters selected for their artistic merit and sonic quality. The half-speed mastering and special manufacturing processes used for these records provide a new and exciting clarity and realism.

THE MASTERSOUND AUDIOPHILE RECORD PRESSING PROCESS

major focus of the MASTERSOUND series is to upgrade the quality of record pressings.

MWhile it may look like simple black plastic, the wint compound used is actually a complex analysis on frame different chemical substances. The composition with this compound has wide-ranging effects on molding properties, groose accuracy noise characteristics, wear factors, static retention, stylus troding, etc. Many of these factors interact, as an improvement in performance on one area may be achieved at the expense.

CBS has developed a new compound that offers substantial advantages over rather formulations. Naise has been reduced significantly over earlier premium compounds, which themselves were letter than much of the viny used in the record industry today. The molding characteristics, which are a major fetermant of the accuracy the pression process, have been greatly improved, and many other performance variables have been reduced as well.

The molding process itself has been extensively modified for MASTERSDUMD pressings. The cross-sectional control of the stranger has been improved, record weight has been norressed by ZP percent, and the operating coefficients of the record press have been modified for maximum quality, MASTERSDUMD pressings and deeps special and more critical quality control tests, using both custom-designed computers and extensive visual and aural rappection.

Special packaging techniques help assure that the high quality of MASTERSDUND pressings is maintained throughout the distribution process.

MASTERSOUND CASSETTES

remendous advances have been made in the quality of pre recorded cassettes since the inception of the cassette as a humble dictation medium in the early 1960s. Improved tape head design, better tape formulations, vanious noise reduction oir-cuts and other factors have combined to make cassettes a satisfactory high fidelity vehicle for the mass market.

Now CBS introduces MASTERSDUND pre-recorded cassettes, capable of meeting the most critical listening standards. The economic realities of high volume commercial displication normally require that cassets be displicated speeds much higher than the normal playing speed, sometimes as high as 64 times faster! Such speeds inevitably trade off ultimate performance against manufacturium efficiers and cost requirems and sometimes.

Most blank tape concists of a thin layer of iron oxide coating on a polyester base film. White many clemical and mechanical characteristics of the iron oxide can be misigalated and opposided, several years ago DuPort introduced a greatly improved tape using chronium dioxide (COD) rather than iron oxide as the magnetic coating. Chronium dioxide tape provides contendify ferequency response and improved printmance in many other respects, but it has not been violely adopted as a per-scorded tape stock because of its high cost (from the six terms normed displication cassastite tape) and the need for extensive research and modification to existing duplication existing columns in order to use it effective.

All MASTERSDUND cassettes use the newest version of CrO, tape and are duplicated on special equipment at speeds far slower than standard commercial cassettes. Premium-quality cassette housings improve mechanical characteristics and provide extended life and consistent nerformance.

CBS Records is the first major manufacturer to offer chromium dioxide premium cassettes. While they may be more expensive than the conventional product, these cassettes possess an extended frequency response and overall clarity of sound that more than justify the added cost to the critical listener.

-Glenn A Hart



SIDE 1

- 1. Boom it in ya jeep (bpm 89) 2:30
- 2. Short Blue (bpm 96) 2:40
- 3. Panic (bpm 91) 2:40
- 4. Wet Panic (bpm 91) 2:40

SIDE 2

- 1. Pro-Black (bpm 88) 2:40
- 2. Sub-Zero (bpm 86) 2:40
- 3. Watergate (bpm 90) 3:00
- 4. Abstract (bpm 96) 3:00

PERSONNEL:

G-CLEF (JOEY CAVASENO) ALTO, SOPRANO SAXES, CLARINET, TRUMPET, VOCALS

FUNKY DRUMMER (CAMILLE GAINER) DRUMS, PERCUSSION, VOCALS

BILLY JOHNSON ACOUSTIC BASS

CHARLIE HOUGH KEYBOARDS

Recorded July/August 1994 at the Playroom
Engineer: Arsenio Rodriguez
All compositions written by Joseph Cavaseno & Camille Gainer
All songs Street Tuff Tunes(ascap), Ghetto Philharmonic Music
(ascap) & Funky CD Music (ascap)

Produced by G-Clef for Soul Kid Productions and Camille "The Funky Drummer" for Funky Drummer Productions

Design: Ralph Belfiglio Photo: Ioe Rosen





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TUF LP 0619



For To Those Who Dove... The Journey Home

SIDE ONE

1. FOR TO THOSE WHO LOVE GOD

©Copyright 1970 Enrico Garzilli

E G Music 33 Vermont Street

Cranston, R.I. 02920

2. LORD BRING US BACK

©Copyright 1980 Enrico Garzilli

2. PENITENCE

© Copyright 1980 Enrico Garzilli

4. THE LORD IS MY SHEPHERD

© Copyright 1980 Enrico Garzilli

5. I'LL NEVER LEAVE YOU ORPHANS

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6. JOHN XV (From - FOR TO THOSE WHO LOVE GOD)

©Copyright 1970 Enrico Garzilli

SIDE TWO

1. LORD, TEACH ME TO LOVE

©Copyright 1980 Enrico Garzilli

3. FATHER BE PRAISED - Words and Music by Enrico Garzilli

©Copyright 1978

International Institute of The Heart of Jesus 7700 West Blue Mound Road

Milwaukee, Wisconsin 53213

4. THE LORD OF FREEDOM

THE LORD OF FREEDOM
 Copyright 1980 Enrico Garzilli

5. ROMANS VIII (From - FOR TO THOSE WHO LOVE GOD)

©Copyright 1970 Enrico Garzilli

SOLOISTS: Muriel Blain, Tina Saccoccio, Enrico Garzilli

ORGAN: Enrico Garzilli
PIANO: Enrico Garzilli

Enrico Garzilli, Stephen Avila Dianne Montanaro

FLUTE: Dianne Montanaro
VIOLIN: Marcelline Zambuco
GUITAR: Anthony Lupica

SYNTHESIZER: Joe DiBiase, Stephen Avila, Enrico Garzilli
CHORUS: Joe DiBiase, Stephen Avila, Anthony Lupica,

Ed DeFusco, Gloria Erickson, Debbie DiBiase, Janice DiBiase, Tina Saccoccio, Stephanie Ancona.

Janice DiBiase, Tina Saccoccio, Stephanie Ancone PERCUSSION: Anthony Marrapese, Lori Lepizzera, Joe DiBiase

SOUND ENGINEER: Joe DiBiase

Records, Tapes, and Music Books can be obtained by writing to: E G MUSIC 33 Vermont Street Cranston, R.I. 02920

Recorded at: MUSIC MANSION SOUND STUDIOS 310 South Main Street Fall River, Massachusetts 02721

Music Inspired By The Scriptures . . . Words and Music by Enrico Garzilli



$\underset{\mathsf{M}}{\mathsf{O}} \underset{\mathsf{V}}{\mathsf{I}} \underset{\mathsf{N}}{\mathsf{I}} \underset{\mathsf{G}}{\mathsf{P}} \underset{\mathsf{I}}{\mathsf{I}} \underset{\mathsf{C}}{\mathsf{T}} \underset{\mathsf{U}}{\mathsf{R}} \underset{\mathsf{R}}{\mathsf{E}} \underset{\mathsf{S}}{\mathsf{S}}$

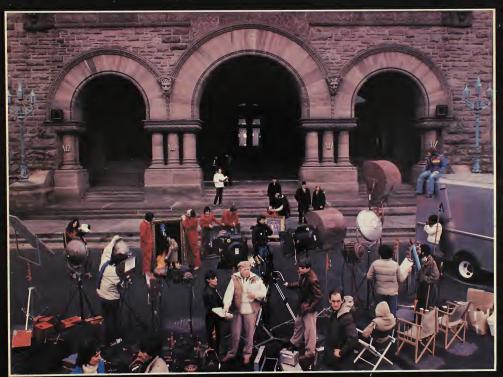


TOM SAWYER
RED BARCHETTA
YYZ

-ide two THE CAMERA EY



PRODUCED BY RUSH AND TERRY BROWN





TOM SAWYER

A modern day warrior Mean mean stride Today's Tom Sawyer Mean mean pride

Though his mind is not for rent Don't put him down as arrogant His reserve, a quiet defence Riding out the day's events — The river

What you say about his company
Is what you say about society
— Catch the mist — Catch the myth
— Catch the mystery — Catch the drift

The world is the world is Love and life are deep Maybe as his skies are wide

Today's Tom Sawyer He gets high on you And the space he invades He gets by on you

No, his mind is not for rent To any god or government Always hopeful, yet discontent He knows changes aren't permanent — But change is

What you say about his company Is what you say about society — Catch the witness — Catch the wit — Catch the spirit — Catch the spit

The world is the world is Love and life are deep Maybe as his eyes are wide

Exit the warrior Today's Tom Sawyer He gets high on you The energy you trade He gets right on to The friction of the day

Music by Lee and Lifeson Lynes by Dubois and Peart

RED BARCHETTA

My uncle has a country place, that no-one knows about

He says it used to be a farm, before the

Motor Law Sundays I clude the 'Eyes', and hop the

Turbine freight
To far outside the Wire, where my whitehaired uncle waits

Jump to the ground
As the Turbo slows to cross the borderline

Run like the wind,
As excitement shivers up and down my spine
Down in his barn
My uncle preserved for me, an old machine —

For fifty-odd years
To keep it as new has been his dearest dream

I strip away the old debris, that hides the shining car A brilliant red Borchetta, from a better,

vanished time

Fire up the willing engine, responding with a roar!

a roar!
Tires spitting gravel, I commit my weekly

Wind in my hair – Shifting and drifting – Mechanical music – Adrenalin surge –

Well-weathered leather Hot metal and oil The scented country air Sunlight on chrome The blur of the landscape Every nerve aware

Suddenly, ahead of me, across the mountainside

mountainside
A gleaming alloy air-car shoots toward me,
two lanes wide

I spin around with shricking tires, to run the deadly race Go screaming through the valley as another joins the chase

Drive like the wind Straining the limits of machine and man Laughing out loud

At the one-lane bridge
Heave the giants stranded
At the riverside
Race back to the farm

To dream with my uncle
At the fireside ...
Improd by A Nice Morning Droce; by Richard S. Foster

Music by Lee and Lifeson

YYZ Music by Lee and Peart

Lynes by Durn

LIMELIGHT

Living on a lighted stage Approaches the unreal For those who think and feel In touch with some reality Beyond the gilded cage Cast in this unlikely role. Ill-equipped to act With insufficient tact One must put up barriers To keep oncessel intact

Living in the limelight
The universal dream
For those who wish to seem
Those who wish to be
Must put aside the alienation
Get on with the fascination
The real relation
The underlying theme

Living in a fisheye lens
Caught in the camera eye
I have no heart to lie
I can't pretend a stranger
Is a long-awaited friend
All the world's indeed a stage
And we are merely players
Performers and portrayers
Each another's audience
Outside the oiled case

Muss, by Lee and Literen Lymosby Burn

THE CAMERA EYE

Grim-faced and furbidding.
Their faces closed tight.
An angular mass of New Yorkers.
Parings in Ayest.
Race the uncuming might.
They chase through the streets of
Manhatran.
Head-first humantty.
Pause at a light.
Then flow the numeh the streets of the cay.

They seem ublivious To a suft spring rain Lake an English rain So light, yet endless From a leaden sky

The buildings are lost In their limitless rise My feet eatch the pulse And the purposeful stride

I feel the sense of possibilities I feel the wrench of hard realities The focus is sharp in the city

Il Wide-angle watcher
On life's ancient tales
Streped in the history of London
Green and grey washes
In a wispy white veil
Mist in the streets of Westminster
Wisful and weathered
The pride still prevails
Alive in the streets of the city

Are they oblivious To this quality? A quality of light Unique to every city's streets

Pavements may teem With intense energy But the city is calm In this violent sea

Music by Lee and Lileson

WITCH HUNT

part III of 'Fear'

The night is black
Without a moon
The art is thick, and still
The vigilantes gather on

The lonely turchlit hill features distorted in the flickering light. The faces are twisted and grotesure, Silent and steen in the sweltering night. The mob moves like demons possessed. Quiet in conscience, colin in their right.— Confident their ways are best

The righteous rise
With burning eyes
Of hatred and ill-will
Madmen fed on fear and lies

To beat, and burn, and kill
They say there are strangers, who threaten us
In our immigrants and infidels
They say there is strangeness, too dangerous
In our theatres and bookstore shelves
Those who know what's best for us —
Must rise and sayons. from ourselves

Quick to judge Quick to anger Slow to understand Ignorance and prejudice

And fear Walk hand in hand Muss by ter and lifeon

VITAL SIGNS

Unstable condition: A symptom of life In mental, And environmental Change

Atmospheric disturbance — The feverish flux, Of human interface And interchange

The impulse is pure — Sometimes our circuits get shorted, By external interference

Signals get crossed – And the balance distorted By internal incoherence

A tired mind become a shape-shifter Everybody need a mood lifter Everybody need reverse polarity Everybody got mixed feelings About the function and the form Everybody got to deviate From the norm

An ounce of perception — A pound of obscure, Process information At half speed

Pause: Rewind — replay — Warm memory chip Random-sample — Hold the one you need

Leave out the fiction — The fact is: This friction, Will only be worn by persistence Leave out conditions — Courageous convictions, Will drag the dream into existence

A tired mind become a shape-shifter Everybody need a soft filter Everybody need reverse polarity Everybody got mixed feelings About the function and the form Everybody got to elevate From the norm

Music by Lee and Juleson

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SRM-1-4013 Printed in U.S.A. Geddy Lee: Bass guitars/ Oberheim polyphonic; OB-X; Mini-Moog; and Taurus pedal Synthesizers, words Alex Lifeson; Six and twelve string electric and

acoustic guitars/Taurus pedals
Neil Peart: Drum kit, timbales, gong bass drums,
orchestra bells, glockenspiel, wind chimes, bell tree,
crotales, cowbells, plywood

Produced by Rush and Terry Brown Arrangements by Rush and Terry Brown Regorded and mixed at Le Studio. Monn Heights, Quebec, during October and November, of 1980 Engineered by Pull Northfield Assisted by Robbe Whelan.

and our computerized companions: Albert, Huey, Dewey, and Louie

Digital mastering engineered by Peter Jensen
Mastered at Masterdisk, N. Y.C., by Bob Ludwig
Hugh Syme is the featured guest performer once
again,
playing synthesizers on 'Witch Hunt'

Art direction, graphics and cover concept by Hugh

Photography by Deborah Samuel

Management: Ray Danniels, and Vic Wilson, SRO
Productions, Toronto
Executive Production: Moon Records

Road Manager and Lighting Director: Howard

tools divinger and Lighting Director: noward Ungertisler Convert Sound Engineer Lin Crarby Convert Sound Manager, Michael Hirsh Sound Manager, Michael Hirsh Sound Life Hirsh Lind Convertised Sound Life Hirsh Lind Lind Lind Birt Centre Stage Technicism Larry Aller Centre Stage Technicism Larry Aller Centre Stage Technicism Larry Aller Courter Stage Technicism Larry Aller Courter Stage Technicism Larry Stage Monitor Miser City Genoully Proportionals: Lee Tomer Bround Shreet and Encotum: Kevin Fewitt

Concert Sound by National Sound All-Stars: Tom Linthicum, Fuzzy Frazer, Dave Berman Concert Lighting by See Factor International Easy Co.: Nick Kotos, George Guido, Bob Kniffen,

Bob Cross Concert Rigging: the daring Bill Collins Transportation expertly guided by Tom Whittaker, Billy Barlow, Kim Varney, Arthur MacLear, Pat Lines, Bill Fuquay, Mike and Linda Burnham

Carles, Sim Fragues, order an Carac Grimman.

Paul, Robber, Repres and Le Studius André, Nell. Pam.

Paul, Robber, Rogers, Harry, Claude et Casele, André

Le Baudier, en Broche, Foll Thomy Michandi for

Zuckerman Ar Associates i the Besvolds. Briant Vingol.

Zuckerman Ar Associates i the Besvolds. Briant Vingol.

Griffither, German Level, Level Level, Aller German, Servenia, German Level, Level Level, Level Level, Level, Griffither, German Level, Level,

Special British Supplement, Wild Horses; Jimmy & Sophie, Brian & Dee, Clive, Dirk (no relation), Mr. & Mrs. Robinson, Fin Costello, Bill Churchman, Alan Philips, Barry Murfet, Tex Yodell, Lolty & Stage Crew, Steve Tuck, Robbie Gilchrist

Dept. (Il Above-And-Beyond: Ray, Rhonda, L.B., Dear Olde Broon (a great mind thinks alike). [Jappy Birthday Ms. Broon (wrong again, ch. Hovis!) Featuring Daisy as "Ski-Bane"

Our continuing appreciation to the people and products of Tama, Avedis Zildjian, and Rickenbacker Coolidge Dog Painting from the Archives of Brown & Bigelow, St. Paul, Minnesota.

Correspondence: R.O. Box 640, Thornhill, Ontario, Canada e 11, 484









GIROTONDO DI STORNELLI

GIROTONDO DI STORNELLI p. I e II (E. Bargagli)

GIRANDOLA DI ALLEGRI STORNELLI (A. Sassetti)

ROSINA E IL CAPELLONE (A. Sassetti)

VIAGGIO DI NOZZE (E. Bargagli)

STORNELLI A DISPREZZO (E. Bargagli)

••</u></u></u>

LA PASTORELLA E IL CAVALIERE DI MONTAGNA
(A. Sassetti)

LA SIGNORINA E IL CALABRONE (A. Sassetti)

LA BARBIERA (E. Bargagli)

LA SORELLA DEL CURATO (A. Sassetti)

LA CORSA DEI PARTITI (E. Bargagli)

LA SUOCERA E LA NUORA (E. Bargagli)

Altre interpretazioni:

LP 20103 - LE RAGAZZE DI MIRELLA Stereo

Una sposa all'Abetone
Ritorno della sposa dall'Abetone
La moglie comunista e
il marito democristiano
La servetta
Come la sora Camilla
L'Amico della moglie
L'Orologio di Sofia
La ragazza in bicicletta
La chitarra della Giorgia
L'Umbria e le sue ragazze
Orfanella p. 1 e II
Il rinnovo della cambiale
La ragazza della motoretta

LP 20119 - STORNELLI, STORNELLI

Stornelli pizzichini p. l e II Stornelli a core a core p. l e II Stornelli puncicarelli p. l e II Le strofette di Romoletto p. l e II Linguaccia maldicente p. l e II Guarda un po' che gusti p. l e II

LP 20120 - GIROTONDO DI STORNELLI

La corsa dei partiti

Girotondo di stornelli p. I e II
Girandola di allegri stornelli
Rosina e il cappellone
Viaggio di nozze
Stornelli a disprezzo
La pastorella e il cavaliere di
montagna
La signorina e il calabrone
La barbiera
La sorella del curato







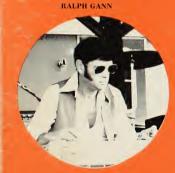




DON BARNES



RON FREE



JUNIOR BLANK





DAVE MICHAEL

THE CONCERT



THE COUNTRYMEN

Side 1. I Ain't Never One

2. Song On The Juke Box

3. Ramblin' Man

4. The Best Way I Know How

5. Six Days On The Road

6. Linda On My Mind

7. Marie Lavaux

*** 11111

Side 1. Statue Of A Fool

Two 2. Roll On Big Mama

3. You Gave Me A Mountain

4. Rub It In

5. Why Me Lord

6. You Can Have Her (I Don't Want Her) This is the third album by The Countrymen. The first to be recorded live on stage. As you sit back and listen to this album, I think you will agree that the versatility and talent of this group is tremendous—each with his own individual talent, blending together to form one great group. As they perform, you can hear and feel the response of the audience. This is why they are so much in demand. Whether it's a personal appearance, or on record, you can be sure that you'll be hearing more from The Countrymen.

Musically yours,

Jack Hyden

Mary Jost James



MARY A. STEWART



PAMELA D. THOMAS

"SURRENDER"



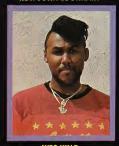
VOICES OF EMMANUEL HOUSE OF PRAYER (Rev. John Lockhart, Pastor)



PAMELA D. THOMAS



REV. JOHN LOCKHART



WES KING

SIDE ONE

KEEP THE BLOOD ON THE DOORPOST		3:
2. YES I LOVE YOU JESUS		2:
3. JESUS BE A FENCE AROUND ME		3:
4. I TRADE A LIFE TIME		3:
S. THE LITTLE WOODEN CHURCH (Soloist) MARY A. STEWART		4:5
SIDE TWO		
HIS EYES IS ON THE SPARROW (MEDLEY)		
(Soloist) MARY A. STEWART		3:
3. BECAUSE HE LIVES		3:5
4. HE WILL GIVE YOU WHAT YOU NEED (Soloist) PAMELA D. THOMAS		3:2
S. LORD LET ME BE		4:0

CREDITS

TONY DENNARD - Executive Producer DAVID PRIDGEN - Co-Producer NOLAN SMITH - Engineer ANTHONY HARRIS - Photography

MUSICIANS KEVIN SPENCER - Synthesizer

DAVID PRIDGEN - Synthesizer & Keyboard
CARLA D. PHILLIP - Drumer
DONALD SANDERS - Bass
JOHNNY DOWNER - Glitar
JOHNNY DOWNER - Glitar
WES KING - Guitar (Courtesy of Gold Thumb Records)
VOICES OF EMMANUEL HOUSE OF PRAYER - Background Vocal

SPECIAL THANKS TO:

BRENDA JACKSON, DORIS PATRICK, REV. JOHN LOCKHART, REV. WAYNE GADDIS, REV. E. J. EDWARDS

MARY ASHLEY STEWART

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Mary grew up in the Old Marion Baptist Church Community of Twiggs County, Georgia, singing in the church and throughout thearea. As one of tenchildren bornto the parentage of Mrs. Clara Ashley and the late Mr. Thomas Ashley, Mary has deep roots in the church as inspired by the teachings of her parents.

UponmarriagetoMr.RudolphStewart,MarymovedtoMacon,Georgia and became the mother of Jasper, Bernard and Christall,

She generously shares her talents in worship services, concerts, and civic programs, proclaiming the gospel message in songs to receptive audiences.

Mary states, "This album is dedicated to the spirit of Christ, now that I know that It is Christ in me that makes me what I am."

PAMELA DAVIS THOMAS

"I sing because Christ Nesh me and inspires me to do so". Pamela makes this statement with the conviction of a firm believer in Christ who strives to perpetuate His principles wherevershepees. As the seventh of eight children born of parentage of Bishoph H. Davis, Srand Mrs. Martha Davis, Pamela grew up in a Christian environment. Macon, Georgia has always been home.

Her singing started during her childhood in the choir at Davis Tample Höllness Church, where her father serves as Pastor. Since that time, Pamelahasencouraged and inspired the hearts of many with her annointed vocal gift on a variety of occasions.

 $With her husband \textbf{Leon Thomas}, and \textbf{sons Adonis and Xena, Pamelaenjoys a \textbf{fulfilling family life}.$

As youllsten to the songs of this recording, been couraged to open your hearts and minds to receive their messages; and, beinspired to allow Christ a greater part in your life, making lef fuller, more frutful, and more worth the living.

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COLD WAVE RECORDING • 2682 W. IMPERIAL HWY., SUITE 367 • INGLEWOOD, CA 90303 •

FOR INFORMATION, CONTACT:

TONY DENNARD (213) 755-6855 OR GEORGIA (912) 743:1810



MARY A. STEWART



KATRINA L. LOVE



TONY DENNARD (President)

Agheru and Blue Black of The Unspoken Heard

Goon Come...Instrumentals

- 1. Wekome
- 2. Meals to Dinner Time Prelude
- 3. Truly Unique
- 4. Live at Home
- 5. B-Boy
- 6. Theme Music





- 7. Cool Out (and ligten)
- 8. Soul
- 9. This is Me
- 10. amboree

16. Truly Unique Remix

15. Elevator Mugic

14. Think About

13. Soon Come

12. Smiley

11. Dear You

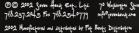
Executive Producer: Wes Jackson.



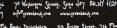




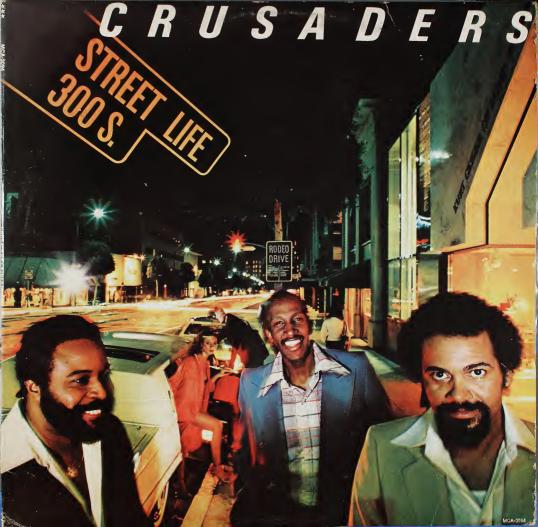


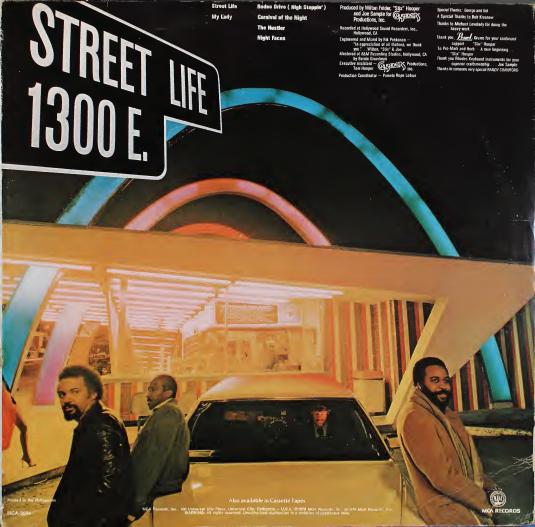


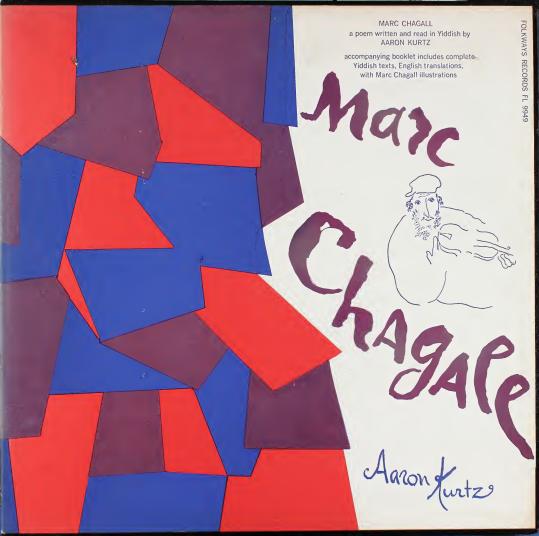
Brooklyn, New York 11201 718-875-8191. Fax 875-9297











descriptive notes are inside pocket

DESIGNED BY IRWIN ROSENHOU

MARC CHAGALL

A Poem
WRITTEN
AND READ
IN YIDDISH

by AARON KURTZ

WANT to tell you a story, a legend I would tell young as the new-born time in which we dwell:

Of a boy from the ghetto Pale of Vitebsk, long ago, and a white goat skipping along as his playful shadow.

What kind of a story is it?
What manner of tale will you tell
of a goat as white as milk
whose coat was soft as silk?—
Let us listen to this legendary tale.

It is an old tale I would tell of an old, drab ghetto town but a loy leaped over its walls and wandered up and down

the earth in search of joy: and whatever he saw askew, drab or decrepit, sad, he fashioned all anew.

There went a pretty maiden, his everlasting hride: they and the goat together walking side by side:

and he took the wrinkled face of the old granny earth into his young hands and covered it with mirth.





איך וויל אייך דערציילן א מייסע. איך וויל א לעגענדע דערציילן פון היינטיקער צייט. פון א וויטעבסקער ייד און א ציגעלע א חייטיקער, וואס גייט חוי זיון ליכטיקער שאַנן שטענדיק בא זיין וייט.

וואָם איז דאָם פאָר אָ מייסע, וואָס איז דאָס פאָר אַ מייסע, וואָס איז דאָם פאָר אַ מייסע מיט אַ ציג אַ ווייסע, וואָס איז דאָם פאָר אַ מייסע".

איך וויל אייך א מייסע דערציילן פון א וויטעבסקער יינגל וראָס איז ארויס אף דער וועלט — אין ראָס ס'איז אים אין גאָטס וועלט ניט געפעלן האָט ער איכערגעפארבט און איבערגעשטעלט.

> און מיט אים איז אַ מיידל געגאַנגען — מיט זיין ליבע — גרויס ווי זיין שוואונג, און זי האָט געוואוסט אז דעם הימל דערלאַנגען וועט ניט אָנקומען שווער איר פאַנטאָסטישן יונג.

און ער איז ארויס און גענומען די אלטיטשקע וועלט אין זיינע יונגע הענט און זי באמאלן אזוי ווי אים און זיין מיידל געפעלט — אף דער ערד, אפן הימל, דעכער און ווענט.

FOLKWAYS RECORDS NUMERICAL LISTING

AMERICAL POPULATION OF THE PROPERTY OF THE PRO



The Reverend
Reverend
Thomas L. Walker
Thomas L. Walker



ME BROUGHT US



and Brother This Armstrong "Butch"



"THIS IS IT"! Whatever one cloes in life, there are times when one is at his best. "HE BROUGHT US," is a presentation of the Reverend Thomas L Walker and Brother Alvs Armstrong at their best. The production of this album is superb. Reverend Walker extends special thanks to Mr. Tom Wright and his staff at the 24 Track CHESHIRE Sound Studios in Atlanta. Georgia, for a job well clone. Ros Sweeper and Fredi Grace are doing an excellent job as backup vocalists. Reverend Thomas L Walker made his debut into the gospel music field in January. 1979 with his hit song, "ONE DAY AT A TIME." Since then, he has produced two other albums, "A Letter to Jesus" and "Needed But Not Wanted", which have all done well. However, I'm sure you will agree. "He Brought Us" is a new experience. Anywhere you place your needle on this album will surely bring you delight.

Rev. Michael Simmons Gospel Announcer Radio Station WRSV Rocky Mount, N.C. 27801

Executive Producer/RON FREEMAN
Producers/REV. THOMAS L. WALKER, ALVIS ARMSTRONG,
TOM WRIGHT

Recorded at/CHESHIRE STUDIOS Atlanta, Ga. Engineers/TOM & RUSS Photography/TOMMIE ADDISON, Rocky Mount, N.C. Album Cover Graphics/McLEAN GRAPICS Atlanta, Ga.

> Bookings: Rev. Thomas L. Walker P.O. Box 2545 Rocky Mount, N.C. 27801

Other Great Albums by REV. T.L. WALKER

EGL-1065 I DON'T DESERVE A MANSION/I'LL MAKE IT SOMEHOW EGL-652 ONE DAY AT A TIME

EGL-655 ONE DAY AT A TIME E-GL-656 THE YOUNG AND THE RESTLESS

EGL-657 AS THE WORLD TURNS AIR-10055 NEEDED BUT NOT WANTED

Manufactured by

1983 ATLANTA INTERNATIONAL RECORD CO., INC.
881 Memorial Drive, S.E., Atlanta, Ga. 30316

Side One

LOOK WHERE HE BROUGHT ME FROM 4:13
(Wiliam Thorne)

GREAT THINGS 2:39 (Jessie Dixon, Lexicon Music/Dixon Music ASCAP)

> MY GOD IS A GOOD GOD 2:00 (lames Barnes)

THINK MORE OF OTHERS (AND LESS OF ME) 5:10 (Glen Campbell, Beachwood Music)

Side Two

I LOVE JESUS MORE TODAY 3:35 The Answer to "One Day At A Time" (Alvis Armstrong & Thomas L. Walker)

> FAITH 3:36 (Public Domain)

A CLOSER WALK WITH THEE 3:37 (Public Domain)

HE STOOD BY MY SIDE 3:47 (Malaco Music BMI)



HI-LIFE STEREOPHONIC

C HI-LIFE

that wonderfully musical

do nay mi trio

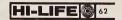




HI-LIFE 62

THEIR SINGING

THEIR PLAYING
make this trio,
unquestionably,
one of the greatest
entertainment groups
to emerge



THE DO-RAY-MI TRIO

AI RUSSELL, piano... BUDDY HAWKINS, drums...
AI MOORE, bass...

This is the kind of LP that most people are constantly searching for and anxious to bring home. Something that will give hours and hours of good musical enjoyment.

If you're in the mood to hear three happy people playing as well as singing a wonderful group of tunes in a real infectious manner . . . this album will delight you. Great also for your next "at home" dance party.

This is the kind of trio your favorite nite club likes too, if a long list of return engagements is a good indication.

Little AI (Russell), Big AI (Moore) and Buddy are all from Philadelphia, Pennsylvania, and they manage to spend at least a few weeks each year playing in that area. His not easy to do when places like "The Colnial Tavern" in Toronto, Canada, and the "Chaler" between Springfield and Holyoke, Massachusetts, keep the group for as many as thirty weeks in a year.

Perhaps you have already had the pleasure of hearing the group in person . . . at the Freemont Hotel in Las Vegas, the Chalet, Colonial Tavern or at one of the many other spots they have played during the past five or six vears.

These highly skilled musicians joined forces, so to speak, and created the "Do-Ray-Mi" trio in 1951 and layed together ever since. Each of them plays, sings and composes. The album shows off all of their talents, including original compositions.

All Russell starred playing piano while in the 8th grade. When he graduated from high school in Columbia, South Carolina (his home town), he began his professional career by doing daily broadcasts on station WCOS, in Columbia. He later travelled all over the country with numerous bands. He formed his first trio and settled in the California area until moving on to Chicago about 1950.

Buddy Hawkins, the featured vocalist of the group, began his career at the age of 13 by singing with is Dad and two sisters in a quartet. He has been with several vocal quartets, including the "Song Masters" and the well known "Keynotes". In 1951 he met Al Russell while both were appearing at the same nite

club in Philadelphia.

Al Moore, the senior partner of the group, received his early training on the plane at the age of eight. Latert turning his efforts to vibs and bass. He organized and worked with small bands around Philadelphia and New Jersey. Al pioned Louis Armstrong during the big band period (1943-1946). He returned home for the post-war boom and then joined Kokomo, a Chicago song stylist. He met Al Russell on a record date and intend the receive in 1951.

Ne hope this LP of the Do-Ray-Mi Trio playing and singing will give you dancing or listening enjoyment. If it does, we know you will be back asking for their next release and, there will be many, many more. SELECTIONS

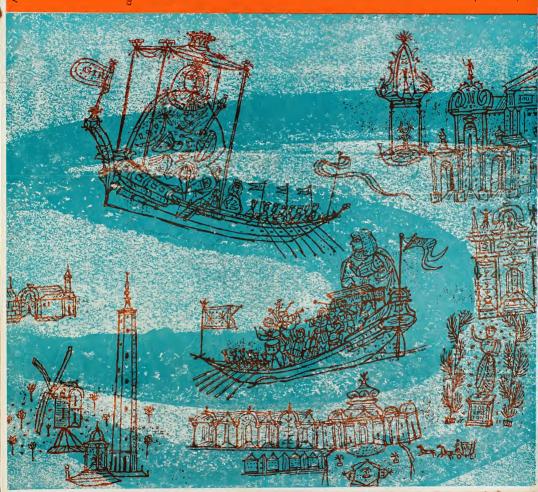
ON A SLOW BOAT TO CHINA SATURDAY NIGHT FISH FRY I MAY BE WRONG OLD MAN RIVER MY LUCKY DAY ROUTE 66

LITTLE GIRL
I CAN'T GET YOU OFF MY MIND
THERE'S ONLY ONE DREAM
OO-WEE
BY CANDLELIGHT
BLUE SKIES

This recording has been mastered on the finest equipment available in order to recreate the wide dimensional sound of the brightal music. CAUTION: Remember to play a STERCPHONIC recording only on phonographs equipped for stereo. However, the sound quality of a MONOPHONIC recording will be greatly enhanced when played upon stereophonic playback equipment.







HANDEL

WATER MUSIC (Complete) THE HEWITT ORCHESTRA MAURICE HEWITT Conductor

When George Frederick Handel visited London in

When George Frederick Handel visited London in 1710 he was overwheimingly impursed. True, the of George Electro of Hanover, was an experienced traveller who had seen Venice, Florence, Rome, outer places in comparison with London, the experience of the Comparison of the London, the experience of the Comparison of the London, the experience of the Comparison of the London, the experience of the London of the Comparison of th

as a personal affront because the peace treaty con-lained features which were not to his Billian This Lained features which were not to his Billian This class that he was delinquent in fulfilling his duties in Hanover did not disturb him either. But in the peace of the state of the Queen Anne did and the Act of Settlement of 11 of which regulated the state of the state of the Charles of the state of the state of the state of the Charles of the state of the state of the state of the German family, the further of James as stand-ted than the state of the state of the state of the with the Act of Settlement her son George, Elec-tor of Hanover, was preclaimed King of Taniand, have been fully aware of the significance of him Handel who moved also in political circles must have been fully aware of the significance of this law, and he undoubtedly knew that his Hanoverian sovereign, whom he had deserted and antagonized through the Utrecht Te Deum, would be King of England some day. However, being bold and self-confident, he was determined to meet the dangerous Situation.

George arrived in London but did not summon George arrived in London but did not summon handel, and no musical contribution to the corn-nation was requested from him. The King simply ignored Handel's presence in London. But he learned that the name of his runaway Kapeli-meister was a household word in musical circles and that Handel was looked upon as the only noteworthy figure in English music. The fact that noteworthy figure in English music. The fact that a German musician had achieved such an acdifferent musician had achieved such an acGeorge, who was thoroughly German in his feelings. During his reigh the Gourt of 81, James was
a German Gourt and monte George Sciences and
a German Gourt and monte George Sciences and
sincerely wanted to bring about a reconciliation
between the King and the composer.

However, the King and the Composer

How as Baron Kilmanesege, Master of the King's

Hore and husband of the King's chief mistrees,
unhappy situation, He did 11-the story goes—on
the occasion of a royal water party which the
Baron arranged The Thanase was then not the

industrialized river and busy shipping sixtery as we know it. Not polluted by smoke and dirt, it is not assessed to be a superior of the proposed proper of the proper disposed proper trips in the sequence boats. People emposed more trips in the beats were very mitch in vegue. Taking advantage saked Randel to write some must wither should be played under his own direction on a barne that the proper control of the proper control of the property industrialized river and busy shipping artery a

watering for and net reteriors trained from the musi-ral properties. The rest was exceeded in the musi-far and the musical properties and congratuations. The fade story of Haydra's Fernewick Symboury, Long ac-cepted at its face value, it has recently been about legedly was held on August 22, 1715, but we still lack documentary evidence that would corrolos-ted the musical properties of the company of the great by the Dully Gournard of July 17, 1717, but are to proper the properties of the properties of the pull-great point of the properties of the properties of the great point of the properties of the properties of the great point of the properties of the properties of the pull-great point of the properties of the properties of the pro-served of the properties of the properties of the pro-grate properties of the properties of the pro-served of the properties of the properties of the pro-perties of the properties of the properties of the pro-served of the properties of the properties of the pro-tation of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the properties of the properties of the pro-tact of the prope aders by Newman Flower in his Handel, London

"Some weeks up the King expressed a with to Brown on Kilmanneck to have a Contert on the Brown on Kilmanneck to have a Contert on the winter which the King attended auditionally on a coach occasion. The Brown olderstand himself the most intelligent agent the sobility could have for their pleasars, lettinger anaward that as must reserve the subscription for the big enterme, to with the Magnaturdace, only which was represented to the content of the conte Some weeks ago the King expressed a wis

need about these difficulties, resolved to give the concert on the river at his own expense, and so concert on the river at his own expense, and so that he fine from the first point of the King entered his brage about eight o'clock with the Duckses of Bolloon, Earl o' O'Frinty, pent of the first point of the first p The Daily Courant, too, gives the number of the participating musicians as fifty and stresses the fact that the music, "finest symphonies," was "composed express for this occasion by Mr. Handel." The King liked it so well, "that he caused it to be played over three times in going and returning." Since both reports fall to indicate that there were strained relations between the that there were strained relations between the monarch and the composer, we must conclude that they were on freedom's terms of that they between the composer was a strained to the product of the configuration of the water Music the popular story of the origin of the Water Music we do not know the music which was played then. We do not know the design and content of score has disappeared. Richard A. Streatfield, whose Handel hography (1989) is very much es-saw by the content of the content of the con-tent of the content of the content of the saw we know it was not written for this particular occasion and that its twenty-dire numbers may very well represent Handel's short in numerous

water parties. It is interesting to note that Streat-feld speaks of twenty-dre numbers, whereas were proposed to the stream of the stream of the Works issued by the Handel Society, counts only twenty, and William C. Smith, a British Handel The first print in Instrumental parts only was brought out by John Walsh as fate as 172-23 secon Ferts, vir. The French Hones, Volins or Hobors, a Tenor and a Thorough Bass por the Handed. It was no incomplete and faulty publi-cation, After, 1728 public performances of the and several Hones even achieved popularity, in International Control of Particles and and several Hones even achieved popularity, in International Control of Particles and Harpistord, which is considerably larger than the edition of 1733. South is condended movements had appeared previously in other works or collec-

tions, as for instance the overtire which had air ready been published in 1727. The version of the monumental cellion of Hander's work, leaded between 1789 and 1797 in thirty-six follo volumes. The between 1789 and 1797 in thirty-six follo volumes, the first time, Who has authority for the instru-mentation was is not known, but William C. Smith available in Armoid's time that have since dis-appeared. The content of the Armoid edition is appeared. The content of the Armoid edition is ment of 1748 except for one missing them which, however, is preserved in the instrumental edition of the work and Chrysander adopted Armoide division. The following clast may illustrate the ing is derived from the Complete Works (Chrysander; the bracketed markings are supplied by the uncertainty.

И	Valsh, 1732-33	Walsh, 1743	Arn	old-Chruse	nder		
		1. Overture	1. Overture	Fmajor	4/4	76 bars	
		2. Adagio	2. Adagio	Dminor	3/4	34 bars	
12	Allegrol	3. [Allegro]	3, [Allegro]	F major	3/4	105 bars	
A	indante	4. Andante	4. Andante	D minor	4/4	30 bars	
A	llegro	5. Allegro	5. Allegro	F major	3/4	81 bars	
		DI THIOBIO	or zarrega o	D minor	9/ 1	OI Daile	
		6. Air	6. Air	Fmajor	4/4	36 bars	
		7, [Menuet]	7. [Menuet]	F major	3/4	56 bars	
				F minor	3/4	00 0443	
		8. Bourrée	8. Bourrée	Fmajor	4/4	22 bars	
H	Hornpipe	9. Hornpipe	9. Hornpipe	F major	3/2	16 bars	
- f2	Allegro	or example o	10. [Allegro]	Dminor	4/4	67 bars	
D	Allegro	11. [Allegro]	11. [Allegro]	Dmajor	4/4	50 bars	
	Hornpipe]	12. Hornpipel	12. [Hornpipe]	Dmajor	3/2	74 bars	
	p-p-o	20. Menuet	13, Menuet	G major	3/4	44 bars	
T	entement	15. Lentement	14. Air	G major	4/4	63 bars	
		201 montomono	2.2.2.2.2	G minor	4/4	09 0419	
۸	ir D major	16. Air D major	15. Lentement	D major	3/4	34 bars	
	Menuet G major	13. [Menuet] G major	16. Air	D major	4/4	12 bars	
	ir G major	14. Air G major	17. Menuet	G minor	3/4		
A1	in G major	17. Menuet	18. [Menuet]	G minor	3/4	20 bars	
		18. [Menuet]				32 bars	
			19. [Gigues]	C minor	4/4	16 bars	
		19. [Gigues]	20. [Menuet] Coro	Dmajor	3/4	24 bars	

The first print includes eleven pieces of the Arnold-Chrysander version with 576 measures; the piano arrangement comprises 825 bars and Arnold's score 892 measures. Formally the Water Arnold's score 892 measures, Formally the Water Music represents a suite of extraordinary dimen-sion. It contains more music than any three of Handel's famous Concert! gross; Opus 6 put to-gether but discloses only a few passages of poly-phonic writing. Obviously Handel's aim was the phonic writing. Obviously Handel's aim was the creation of entertaining music. Yet one trait is balling: the absence of tonal unity. The Walsh balling: the absence of tonal unity. The Walsh of the property conform to the style of the music of the period and seems to confirm Steast-field is theory that the and seems to confirm Steast-field is theory that the different occasions. The Walsi editions show three forail areas—one in F major (comprising the property of the state of the

—the juxtaposition of the Concertino (two obosand basson or two violuss and Repiero (tail and sasson or two violuss and Repiero (tail 14 and 8 The final four piece follow each other 14 and 8 The final four piece follow each other 150 and e juxtanosition of the Concerting (two chose

casion.

The melodic richness, the simplicity and freshness of the musical ideas, the rhythmic vitality, the diversity of forms, and the engaging orchestral treatment with the contrast of chamber music coring and full complement made this Handellan opus a favorite with his British contemporaries. Celebrated two hundred years ago, the Water Missic charms and delights the audiences of today,

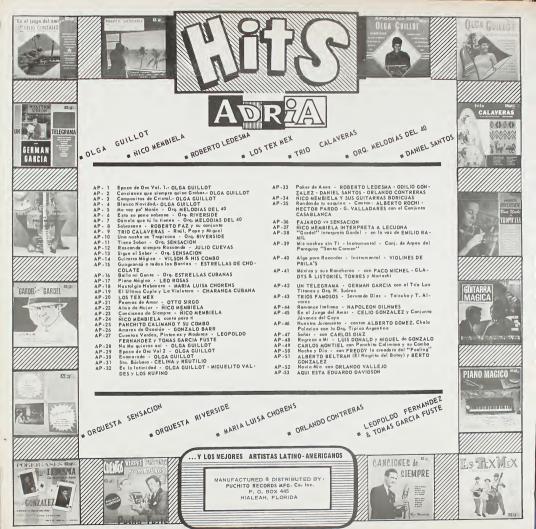
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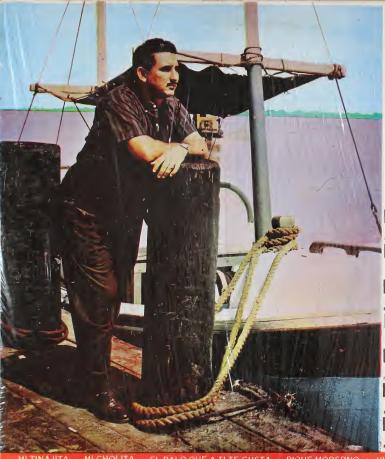
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LO MEJOR DE

MI TINAJITA - MI CHOLITA - EL PALO QUE A TI TE GUSTA - PIQUE MODERNO - VUELVE A MI - PABLITO



DOÑA CHEPA • EL OJO PELAO • MARIA Y SU PAN • PUYA PUYARA • SIN ESPERANZA • SIRVIENTAS MODERNAS

MONOFONICO

LO MEJOR DE

JULIO ERAZO









LADO I

- 1. MI TINAJITA
- 2. MI CHOLITA
- & EL PALO QUE A TI TE GUSTA
- 4 PIQUE MODERNO
- 5. VUELVE A MI
- 6. PABLITO







LADO 2

- 1. DOÑA CHEPA
- 2. EL OJO PELAL
- 3. MARIA Y SU PAN
- 4. PUYA PUYARA
- 5. SIN ESPERANZA
- 6. SIRVIENTAS MODERNAS



Entre le nueva generoción de artistas colombianos ocupa Julio Erazo lugar de prominencia. A nodie como a él se le puede decir con más propiedod "artista" pués además de fe cundo compositor y aploudido contante, se destaco en la ejecución de lo guitorro española, instrumento "sine quo non" de la música vernocula de lo costo, dominando también todos los secretos del ritmo cuando se trota de entrarle a olguno de los instrumentos percusivos que son el ingrediente principal del característico sobor de fiesta que tiene su música.

Este Album pretende ser uno confirmación de eso multifacética personalidad ortística de Julio Erazo: se escuchan su voz, sus composiciones, su guitarra y es muy seguro que en alguno parte suenen también su guocharaca y su cencerro.



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MONO LD-1511
"ROSITA GUAMALERA"
JULIO ERAZO
Rastic Guamalera - Handa Harida Quadata Tranquila - Campae Chama
(Das de Enera) - El Panuellita - Virsinia la Chichora - La Monsajara
el Pica que Pica - Cammiga Na Cuidada Ta Pasa - El Tigra Padraza - El Lungra de Caralina.



ESTEREO LDE-1233

"LA MUSICA ALEGRE DE JULIO
ERAZO AL ESTILO MODERNO"
Jolia Ferrar y suz Chimilos,
Corezan - El Cabello Pachádies,
Corezan - El Cabello Pachádies,
Tiro Segure - Ye poro que - Per que
me adias - Aques Negres - Llera
Palamite - Sa Rasca al Manito Trádvia te espore - Demole lorge

MONOFONICO











THE ROBERT PATTERSON SINGERS GIVE HIM A CHANCE

GIVE HIM A CHANCE; at first glance seems like a very simple message, but when given thought, it is complicated almost beyond understanding. Perhaps, if more people could learn the power of faith and learn to live that faith, the problems that plague us would be greatly lessened or possibly eliminated.

This is the message of the ROBERT PATTERSON SING-ERS. Their beautiful voices (one male, four female) and inspirational delivery have gained them the reputation as one of the most outstanding Gospel groups in the world. So, if any group is qualified to deliver such a powerful and soulful message they have to be it.

Robert Patterson formed his group by searching the

churches of the south for the finest female choir voices he could find. His quest paid off tenfold. Their voices seem to be a collective prayer to God thanking Him for the joy they know and asking Him to keep watching over His children. They also seem to be asking everyone to strengthen their faith and work for a better world.

The titles of each one of the songs are magnificent in their simplicity. They convey the message even before the listener hears them: GIVE HIM A CHANCE, TROUBLE DON'T ALWAYS LAST, COME TO JESUS, I THANK MY LORD.

Listen, because you will never hear a more moving and love-filled testament to God than the voices of the ROBERT PATTERSON SINGERS.

SIDE ONE

GIVE HIM A CHANCE 3:02 (M. Lane)

I'VE GOT JESUS 2:35 (R. Patterson)

TROUBLE DON'T LAST ALWAYS 2:58 (Arr. by R. Patterson)

I'VE BEEN BORN AGAIN 3:16 (Arr. by R. Patterson)

I THANK MY LORD (He Brought Me From A Long Ways) 2:33 (Arr. by R. Patterson)

TOP OF THE MOUNTAIN 2:15 (Arr. by R. Patterson)

SIDE TWO

COME TO JESUS (He Will Deliver You) 2:42 (R. Patterson)

LET NOT YOUR HEART BE TROUBLED 2:54
(R. Patterson)

TELL JESUS 2:52 (R. Patterson)

A PITY AND A SHAME 3:18 (M. Williams)

GREAT DAY COMING 2:07

(R. Patterson)

Produced by GEORGE BUTLER Engineer—DON HAHN

> STEREO VPS 16532 HIGH-FIDELITY VP 13532









AMERICAN FOLK SONGS

12 INTERPRETATIONS
OF AUTHENTIC BALLADS

PLUS **2** original ballads





DICH & POOR WISE AND FOOLISH!





AMERICAN FOLK SONGS

RAUN MACKINNON

SIDE 1

SIDE 2

HOUS Raun M	E (CARF	ENT	R Cami	o-Park	TIN way Pu	Е: 2 ы.—	2:49 BMI
LITTL Raun M	E ac h	DAVI	D.	Cam	eo-Park	TIN way Pu	IE: 2	2:07 -BMI
WAY Raun M	FA ac h	RING	STR	ANG Came	ER eo-Park	TIN way Pu	1E : 2	2:16 -BMI
THE 1						TIN	1E: 3	
FREIC Elizabel	aH1	TR	AIN		telody T	TIN	iE: 3	1:52
Raun M)W lac l	WHE	RE I	'M G Cam	OING eo-Park	TI way Pu	ME :	1:41 -BMI
BON! Raun M	IIE lac	, EAI	RL OI	Cam	JRRA' eo-Park	way Pu	IE:	2:14 -BMI

SIDE 2
PRETTY POLLY Raun Mac Kinnon • Cameo-Parkway Publ.—BMI
WHAT SAYS THE HEART TIME: 2:20 Raun Mac Kinnon • Cameo-Parkway Publ.—BMI
TRUE LOVERS FAREWELL TIME: 2:10 Raun Mac Kinnon • Cameo-Parkway Publ.—BMI
MARY WORE THREE LINKS OF CHAIN TIME: 1:45 Raun Mac Kinnon • Cameo-Parkway Publ.—BMI
DINKS BLUES Raun Mac Kinnon TIME: 3:49 Cameo-Parkway Publ.—BMI
LEATHER WING BAT TIME: 1:36 Raun Mac Kinnon . Cameo-Parkway Publ.—BMI
GREENWOOD SIDE TIME: 2:35

The role of the urban folksinger has become more complex in the past few years. The interpreter of traditional material who, a tone time, would win approval from a small cult of knowledgeable and interested folk afficianados is now faced with the task of entertaining a large, diverse audience. Cameo/Parkway strongly believes this audience will smile with approval on hearing the lovely voice of Raun MacKinnon.

Philadelphia audiences, enjoying the dubious reputation as a prognostic gauge for the success of aspiring young talent, have already given cause to predict a bright future for young Miss MacKinnon. They have received Raun warmly and enthusiastically at Philadelphia's popular folk music showplace, The Second Fret. Raun was there at the start of the Fret's folk music jam sessions. And at these weekly "hootenamies", audiences emphatically refused to let Raun leave the stage even after bowing twice to their demand for encores.

Manny Rubin, owner-manager of the "Fret", who introduces many of the nation's finest folk performers to Philadelphia, was so impressed with the dynamic quality of Raum's performance and the audience reaction that he brought her talent to the attention of Cameo/Parkway Records.

In her recording debut Raun MacKinnon displays not only the obvious vocal and instrumental talents of which fine folksingers are made, but also an individual vocal quality and enthusiastic approach to her songs. Her dynamic performances recorded here mark Raun as a promising candidate for a "star" position in the folk entertainment field.

For Raun, the folksong is not a new found art-form brought about by the current revival. At her home in suburban Philadelphia, she has been surrounded by folk singing and a musically oriented family for all of her eighteen years. From her mother, who developed an appreciation for folk music years ago, Raun learned many of the songs she sings today. "Leather Wing Bat" and "I Know Where I'm Going" were sung to Raun when she was a toddler. The recordings of Woody Guthrie and Huddie Ledbetter were worn to powder on the MacKinnon family record player. The youngest of four children, each of whom is a proficient instrumentalist (the MacKinnon clan plays nine instruments among them), Raun has been occupied mainly with the guitar.

Completely self taught, Raun's guitar playing is strong and rhythmic. The exciting, pulsing accompaniment which she employs to intensify a narrative ballad never overpowers or obscures the text she sings so well. In this album Raun's guitar is accompanied by Dick Weissman*, one of the finest instrumentalists in folk music today. Dick is a member of the popular folk trio, "The Journeymen". Also assisting is Bill Lee. Bill is well known for his work on bass with "Odetta".

Raun MacKinnon's repertoire favors the British and American ballads, the lyric folksongs of Scottish or Irish origin and the gospel or blues-based music of the American Negro. From these rich cultures she has drawn some of the finest and most melodic examples for this high-fidelity recording.

A product of Raun's musical creativity is included in this album.
The haunting, "What Says the Heart" is her own composition.

The days of the tuncless, disinterested folksinger are over. Folk music's large, diverse public demands quality...beauty...excitement. Raun MacKinnon will convincingly satisfy that demand.

*(Courtesy of Capitol Records)

PRINTED IN U.S.A.

Bitter End Has Good Beginnings

The Cafe Gives New Talent a Chance to Work Out Acts

By DAN SULLIVAN

Only a few years ago, people in show business wondered where the new faces were going to come from Radio and television, It was

felt; had killed the public's appetite for the kind of routine live entertainment provided by the small clubs and obscure theaters where the Skeltons, the Gleasons, the Sinatras had learned their trade.

Where, people asked, could a young comic of today go "to be bad"—to work before a live audience without having his entire career depend bowling them over? How could a performer who hadn't failed in the minor leagues hope to succeed in the majors? It sounded logical; but the

expected talent shortage never came about. Today there seem to be as many ambitious young performers around as ever singers, comics, instrumentalists—and somehow they man-age to find noncrucial audiences to practice on

Such an audience is available l'uesday nights at the Bitter and ev End, 147 Bleecker Street, when Smith's.

Trassday sight at the Bitter End, 147 Blecker Street, when before the chub gives its regular performers the evening off and the state of the chub gives its regular performers the evening off and the contract of the chub started its weekly stage to bow and the chub started its weekly stage to bow the same state of the contract of the chub started its weekly stage to bow the chub started its weekly stage to bow the chub started its weekly stage to sake as if they were kittens, mice, as they are known—severs mine, as they are known—severs mine of "Sister Marle" there is staged to the chub started its weekly stage to sake they are known—severs mine, as they are known—severs mine of "Sister Marle" there is staged to the chub stage



even, at times, Bessie amateur funny-man; but the confidence does not become

ingly joined in.

Mr. Bassette knows what he is doing at all times, obviously enjoys it and ought to make good living at it in years to

Steve Baron, who opened tho evening, plays guitar and sings, both rather well. More impress've than what went on foreground of his songs, though, foreground of his songs, though, were the tidy, delicately voiced arrangements provided by the three-man group behind him. I would be impolite to crit-

cized the rest of the performers the program in detail; in t, the level of talent was higher than one might have suspected. It can be noted, however, that after three or four hours of listening to young people accompany them selves on the guitar, even an accordion player doing "Lady of Spain" would be welcome.





Grand Prix JAMES GARNER EVA MARIE SAINT YVES MONTAND TOSHIRO MIFUNE

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Caterina Primo Amore Baci Baci Amiamoci Cosi['] Mi Sento In Estasi Nulla Rimpiangero[']

Come Te
Poveri Milionari
Condannami
Sono Pazzo Di Te
Non E' Cosi'

VESUVIUS

LP NO 4408/ST

Sings

side 1

١.	BAMBINA BAMBINA	•	2:30
2.	PRIMO AMORE		2:21
3.	BACI BACI		2:22
4.	AMIAMOCI COSI'		2:15
5.	MI SENTO IN ESTASI		2:21
6.	NULLA RIMPIANGERO'		2:06

side 2

1.	CATERINA	2:01
2.	COME TE	2:30
3,	POVERI MILIONARI	2:29
4.	CONDANNAMI	2:38
5.	SONO PAZZO DI TE	1:56
6.	NON E'COSI'	2:20

_EZIO LEONI ORCHESTRA. _

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AMORI D'ALTRI TEMPI







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Side A

Side B

33 1/3

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BY MICHEAL ASOUNA

Executive Producer: Herbert Sam De Suze

Background Vocals Carl And Carol Jacobs Records Mix By Sunset Studios

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Executive Producer: Herbert Sam De Suze Type Set By Doreen Elder

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VICENTICO VALDES CANTA AL AMOR

SIDE ONE

HOY LOGRE TENERTE (BOLERO) (2:48) SI YO PUDIERA CONVERSAR CON DIOS (BALADA) (3:04) (N. NED-SPANISH LYRIC C. ALONS SOÑE CONTIGO (BOLERO) (3:06) YO NO DEJO DE AMARTE (BOLERO RANCHERO) (2:28) FANTASMA DE AMOR (BOLERO) (3:30)

SIDE TWO

LA MANO (BALADA ROCK) (2:53) SOÑE (BOLERO) (3:02) POR AMOR (BALADA) (3:23) MURMULLO (BOLERO) (2:49) TANTO (BOLERO) (3:08) (P. DELGADO)

A VINCO PRODUCTION ARRANGED AND CONDUCTED BY JOE CAIN COVER PHOTOGRAPHY: NICHOLAS ADAMES

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LOGAN ENGLISH IN AMERICAN FOLK BALLADS



From the wild-flower dusks of mountain twilights, out of steamy southern mud-flats and dusty midland prairies, off the sun-silver steel of cinder-blown railroad tracks and out of the chill damps of prison cells - from churches and saloons, cradles and gravesides come the songs of America that must be sung. They must be sung because one of the peculiarities of man is his urgent need to communicate his innermost and purest thoughts and feelings. Love, hate, fear, joy and grief in their simplest and most profound terms are the ingredients of the folk-song.

The folk-song revival is one result of our need to cut away the decoration and sentimental fantasy, created by the mass media for commercial gain, that have made our true feelings and attitudes toward life almost unrecognizable. In our prosperity we have tried frantically to buy a means of escape from ourselves but, ultimately, there is no escape and perhaps one of the signs of approaching national maturity is our recognition of this fact. In all our art forms we are going back to the primitive - the bare essential for inspiration, and the folk-music revival is part of that search. The paradox of this situation is that the search is not painful. I know. I have seen hundreds of you throw your heads back and sing the songs on this album or songs like them and the sound was triumphant. If you don't believe me, join me and my friends on this recording of songs that we must sing and play, and I guarantee that you, like Woody Guthrie, will "dance your duck on the Whippachuck and skipper the blue canoe!"

You can start right in with the very first song that Woody Guthrie wrote as part of a series of songs to generate interest in the building of the Grand Coulee Dam on the Columbia River. It is called ROLL ON COLUMBIA and it has one of the best singing choruses of any song I know.

You might want to listen to this next song, as it tells a classic story of the tragic loss that hate can bring. THE DEWY DENS OF YARROW is a Catskill Mountain version of an old Scotch song about a clan war on the Yarrow River. This ballad was brought to me on tape by John Cohen of the New Lost City Ramblers. The singer was George Edwards, an old-timer who lived in the Cat kills and knew hundreds of old ballads. Many of his songs can be found in The Abelard Song Book.

MULE SKDONER, BLUES, is a piece to congeneration made up from earts of limins models of the TEVEN, TEVEN, Bull Morine's MULE SKINNER. I cannot be applied by the the transfer from the skinner. I cannot be applied by the transfer from the skinner being of the skinner being before the skinner being Dance that was broadcut from Cinique at 2.

RED CLAY COUNTRY comes mostly from Paul Clayton who collected this song. I only heard it once or twice and couldn't remember all the words, so I had to add a few verses of my own, but the essential feeling and inspiration come from Paul.

When I was very little, we had a nurse named Annie who used to sing to me about BUCK-BTE JIM. This is pretty much the way I remember it sung, though, of course, Annie didn't have a chorus of friends to help her our on the refrain.

SHENANDOAH. What more needs to be said? It is, perhaps, the most beautiful of all America's folk-songs. It is a sea-shanty.

THE TALKING FISHING BLUES IS Woody Guthrie again.

THE DANCE SET is a medley of square dance tunes that I may have heard when I was proing to square dances in Shawhan, Kentucky folkinger and Saing pricker who now lives in Chicago. SUGAR HILL was taught to me by John Cohen for the dance sequence of 'Dark of the Moon' in which John and I performed for the drama department at Yale. SAII. AWAY LADIES is an old favorite that I have heard at every square dance I ever attended to the date.

LITTLE BROWN DOG was found in a collection of children's songs that Ruth Crawford Seeger collected. I like it because it illustrates what lengths children can go to in their world of fantasy.

HE'S IN THE IAILHOUSE NOW is one of Iimmie Rodgers' songs that has been on and off country and western hit-parades for thirty years.

THE KENTUCKY MOONSHINER is a lonesome, bald, mountain top wail sung as a "field holler." If you ever hear it in its natural surroundings, you will never forget it. I hope you get some of that feeling from this recording.

MY LAST OLD DOLLAR IS GONE was a great favorite of the men who lived on my father's farm when I was a boy. We used to sing it on back porches of a summer evening after work was all

PRETTY SARO is another of America's most beautiful songs. It has many variants — THE WAGONER'S LAD is the most common and goes back to Elizabethan England. This version comes from Jean Richie.

MOLE IN THE GROUND, as sung here, is a variant of one that I learned from Bascon Lamar Lundord. The last verse was contributed by Bahrana.

The Holy Roller churches use use us some of the ceally some detailed on the contribution of our signific church-heritage KNOO His HWAYT is been also been also been also been been been also been al

LOGAN ENGLISH

ABOUT LOGAN ENGLISH

Logan English, a native of Kentucky, horn in the town of Henderson and reared in Bourbon County, has an impressive combinaderson and reared in Bourbon County, has an impressive combina-tion of power and warmth as he sings from his large repertoire of American folk tunes. His songs tend to reflect his ethnic back-ground but in no way are limited to this source of lovely material. His singing has a certain thrilling "sweet-folk country flavor" that has entranced and moved all groups before whom he has performed

has entranced and moved all groups before whom he has performed. Logan has performed at college coast to coast, from UCLA Logan has performed at college coast to coast, from UCLA coast of the coast of

Accompanied by: Eric Weissberg, Vocal/Banjo/Guitar/ Mandolin

Marshall Brickman, Vocal/Fiddle/Bass Martin Lorin Vocal



MF 388

For complete catalog, "Music of the World" write: MONITOR RECORDS

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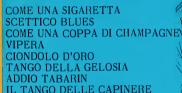
AMPI D'ATTRI TEMPI

ROMANTIC SONGS OF YESTERYEAR









ABAT-JOUR
COME PIOVEVA
VIOLINO TZIGANO
ADDIO, SIGNORA!
TIC TI, TIC TA
SIGNORINELLA
CAPINERA
FILI D'ORO

EMILIO PERICOLI





mori d'altri tempi

ROMANTIC SONGS OF YESTERYEAR

Canta EMILIO PERICOLI

con l'Orchestra "Ricordi,, di musica leggera diretta da Bruno Canfora e Iller Pattacini *

	5	SIDE A				SIDE B	
1.	Come Una Sigaretta	(2:32)	Like a Cigarette	, 1.	Abat-Jour	(2:15)	Abat-Jour
2.	Scettico Blues	(2:00)	Sceptical Blues	2.	Come Pioveva *	(3:55)	How It Rained
3.	Come Una Coppa Di Champagne *	(2:33)	Like a Cup of Champagne	3.	Violino Tzigano *	(2:18)	Gypsy Violin
4.	Vipera	(2:20)	Viper	4.	Addio, Signora	(2:17)	Farewell My Lady
5.	Ciondolo D'oro	(3:00)	Golden Charm	5.	Tic Ti, Tic Ta	(2:04)	Tic Ti, Tic Ta
6.	Tango Della Gelosia	(2:44)	Tango of Jealousy	6.	Signorinella *	(3:36)	Pretty Little Lady
7.	Addio Tabarin	(2:00)	Farewell Tabarin	7.	Capinera	(2:17)	Pretty Brunette
8.	Il Tango Delle Capinere	(2:52)	Tango of the Bird	8.	Fili D'oro *	(2:32)	Threads of Gold

ITALIAN TEXT

Sono tornate di moda le canzoni di trenta, quaranta, cinquant'anni fa. È un fatto positivo. Alcune, ripresentate in veste modernissima, hanno rinnovato il successo di un tempo. Indubbiamente talora in questo processo di ammodernamento hanno perso molte delle loro caratteristiche essenziali. E questo non è sempre stato un fatto positivo,

Nell interpretazione di Emilio Pericoli le "cenzoni d'altri tempi", come comunemente vengono chiamate, conservano intatto il loro fascino, pur attingendo una nuova freschezza dal surs sitti moderno e da quel pizzico di ironi a de è avvertibile dietro la sua relativa ortodossia. Sono d'altronde le caratteristiche messe in mostra da Pericoli nelle gustose "rievocazioni" dal lui presentate con successo nelle trasmissione televisive.

Questo microsolco non è genericamente intitolato alle "canzoni" bensì agli "Amori d'altri tempi". È ben vero che per lo più le canzoni di tutti i tempi parlano d'amore, ma le sedici qui raccolte sono particolarmente esemplificative di un'epoca, e di come l'amore era concepito, almeno dal punto di vista canoro, in quell'epoca. Si tratta praticamente de primo quarto del nostro secolo. Tempi non molto lontani ... eppure già "altri tri." Molto posto, naturalmente, hamo gli amori disperati, le donne fatali, lo champagne, i tabarin. ... ma non mancano le timide fanciulle dai capelli d'oro, i romantici violini tzigani e l'esotica Arizona, terra di sogni e di chimere ...

ENGLISH TEXT

The Italian songs of thirty, forty and even fifty years ago have undoubtedly returned to fashion. Some of them, presented here in modern dress, are renewing their success as in years gone by.

This album is dedicated not only to the songs themselves, but to the romance of an era. True, these songs always speak of love, but the 16 songs gathered together here particularly exemplify how love was conceived in this era (from a musical point of view, that is!)

As interpreted on this album by Emilio Pericoli, in modern style and impeccably good taste, these 16 "Romantic Songs of Yesteryear" attain a new freshness while still retaining their original flavor and preserving their basic charm intact.

Emilio Pericoli warmly and romantically reminisces of these times not too old or too long ago, and yet now considered "yesteryear". His individual and intimate vocal qualities bring an instant and special appeal bo songs that speak of desperate love, "le donne fatali", chanpagne, shy young maidens with golden hair, romantic gypsy volins, not to speak of "exotic Arizona, land of dreams and Illisionsit".



Rodney and Randy Miller
With Sandy Bradley, George Wilson and Laurie Andres

New England Chestnuts



New England Chestnuts 2

Rodney & Randy Miller with Sandy Bradley, George Wilson & Laurie Andres



Contra dance musicians, like other unusual people, tend to find each other wherever they go. Rodney and Randy Miller are a mighty duo from New Hampshire; George Wilson seems to fit in anywhere and proves it by living in Upstate New York; Sandy Bradley calls the finest squares from Port Townsend to Cranberry Island and has brought her guitar from hometown Seattle to play here; and Laurie Andres has tickled the plastics to the amazement of everyone in the Washington-Baltimore area since the mid 70's. These five musicians have played together in different groupings many times while travelling to dances all over America and England, but this record is the first formal work they have done grouped as they are now. The results are astounding. Extraordinary musicanship on everyone's part combined with ears bent to each other make a band that is everything a contra dancer needs to reach (eu)-four-(ia) on the floor.

This record, like the others in the Alcazar series, is designed so that in the lamentable absence of a live band people could actually dance with each other as long as their record player is screwed down or the floor doesn't bounce too much. We recommend applying contact cement to the face of the record to keep the needle from skipping if a big crowd is

dancing to this record. Just about all dance musicians, and dancers, hope that more and more musicians will try out the pleasures of playing jigs and reels. To this end, for those who can read music, written sources are given when tune books are readily available

David Shores Cranberry Island, Maine

Notes About the Tunes

Side 1:

Ross' Reel #4 is probably the sweetest dance tune one could ever hope to hear. It takes me back to the Old Nelson, N.H. town hall contra dances where I got my first taste of New England dance and music. Forester's Hornpipe is another favorite from my early days and is a wellknown standard in New England dance halls. Lady of the Lake came to us by way of Laurie Andres who joins us on this record.

Some callers for whom we've played have requested a jig for the dance Sackett's Harbor. Some have preferred a reel, so we feel right at home putting together a jig-reel-jig medley (Steamboat Quickstep) White Cockade New Rigged Ship), enough to keep even the smoothest dancers' toenails trimmed.

In the times that I've played for Ralph Page, I can't remember not playing Road to Boston. He likes that tune and he never seems to mind when we go off into Jenny's Gone to Linton for a change of key

O'Donal Abhu (pronounced A-boo), Rocks of Bray and Meeting of the Waters are commonly used marches for the dance British Sorrow Origins of the tunes are Scottish/Irish as are so many of the Chestnut tunes, but in our American interpretation of them there seems to be a touch of a soundtrack to a Cowboy Western.

Maggie Brown's Favorite is a "loverly" jig and part of every contra dance fiddler's repertoire. Played in a medley with Shetland Boston, it's a favorite of Randy's and mine...and makes for some upbeat listening When the dance is ready to begin and the caller turns and says, "The jig

is up" just remember Maggie Brown One of the most charming New England couple dances is The Gay Gordons, done to the tune of the same name. It is a walking dance with the lady spinning under the gentleman's outstretched arm, a very relaxing change of pace from the normal dance tempo. Farewell to the Glen sits comfortably next to The Gay Gordons and we enjoy playing

these tunes together Fisher's Hornpipe never sounded better than here, with Sandy's beautiful complementary guitar picking

We end the record with two waltzes. Heather Island is a Hebridean air Randy learned from the tunebook Bagpipe Music by John McFadyen (Bayley & Ferguson, Ltd.). Amelia was written by Bob McQuillen for a five year old New Hampshire girl. It is one of the many tunes Bob has written that are becoming chestnuts.

Rodney Miller

Tunes (not a comprehensive list)	
Ross Real #4 Forester's Mormpipe White Cockade NNew Rigged Ship Jenny's Gone to Linton Giae de Sherbrooke Petronella Maggie Brown's Shetland Boston Steamboat Quickslep Fisher's Hompipe	Nelson Music Collection & Cole's Fiddler's Tune Book 1 Fiddler's Tune Book 2 Fiddler's Tune Book 2 Fiddler's Tune Book 2 Cole's, Nelson Collection Traditional Dance Airs 2 (EFDS) Traditional Dance Airs 2



Tafi Brown

Rodney Miller-fiddle Randy Miller - piano Laurie Andres - piano accordion Sandy Bradley - guitar George Wilson - string bass / electric bass / fiddle

Special thanks to Ralph Page, contra dance caller emeritus, who was kind enough to offer us his advice and to Bob McQuillen for continuing to write such beautiful tunes as Amelia.

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live music for dancing.

The Alcazar Dance Series (FR 200+) was conceived by dance callers and musicians, and has been under their care since its inception. The intent of Alcazar Productions, Inc., is to research, record, and publish traditional dance music and make it available (through a mail order catalog) to interested individuals everywhere. We believe that good dance music of all types can also be good listening music, and that making good dance records available will foster the tradition of using

Other LPs in the Alcazar Dance Series include:

FR 203 Rodney and Randy Miller - New England Chestnuts (contra dance music for dancing and for listening; with Sandy Bradley. George Wilson and Steve Woodruff)

1. Ross' Reel/Lady of the Lake/Forester's Hornpipe 2. Steamboat Quickstep/White Cockade/New Rigged Ship

3. Road to Boston/Jenny's Gone to Linton 4. Glise de Sherbrooke/Whalen's Breakdown

5. Petronella/Green Mountain Petronella

I. O'Donal Abhu/Rocks of Brae/Meeting of the Waters 2. Maggie Brown's Favorite/Shetland Boston

3. The Gay Gordons/Farewell to the Glen 4. Fisher's Hornpipe 5. Heather Island/Amelia's Waltz'

*Copyright Bob McQuillen 1981

Suggested Dances

5:15 (9 x 32) Lady of the Lake 3:47 (7 x 32) Sackett's Harbor 3:53 (7 x 32 Road to Boston 4:05 (7 x 32) French Four 5:09 (9 x 32) Petronetta

3:59 (7 x 32) British Sorrow 3:53 (7 x 32) Haymaker's Jig

3:15 (10 x 16) The Gay Gordons Fisher's Hornpipe 4:03 (7 x 32) 5:49

FR 202 Sandy Bradley - Potluck and Dance Tonight (traditional western square dances called to music by Arm & Hammer String Band, Tracy Schwartz, & Gypsy Gyppo String Band)

FR 201 Jerry Robichaud - Maritime Dance Party (New Brunswick fiddling, dance-length cuts, insert with instructions for Maritime square sets)

FR 200 Yankee Ingenuity - Kitchen Junket (200a, music for N.E. squares & contras; 200b, with calls by Tony Parkes. Both

include instructions) To order these LPs or receive a catalog of books, records, and instructional materials, write to: Alcazar, Box 429, Waterbury, VT 05676

Producer - Joel Bernstein Executive Producer - Joan Pelton Recording and Mixing Engineer - Charles Eller Recorded at Earth Audio, N. Ferrisburg, Vt.

Cover Design - Sara Young Library of Congress Number 80-750392



ear Lars shark you for having this LOVE album in your hands We work you to become major yourself and spen up and belings and glow and take everyone with you in a up and wring and grands a heart reaching, a LOVE from our destrone community in Philadelphia have given this talents to this recent, and it greats with the sheets pashes, there we all shapeter. The Spiriting threats are bringines of where we all shapeter. The Spiriting threats and bringines of where we all shapeter. The Spiriting threats are the shapeter than the week it may be for the continues from This album has truly been a journey Over 50 people of vibrant people we know and meet I shough the journey of making this record and our through the journey of making and grown not make based a way grown not make based a way grown not make the same a surgent and grown not make the same and grown not make the same and grown not make the same and the from music feelers, but actisms and righters and farming and farming and frames and travelers and visinantes and workers and teachers and children that a LOVE to hold. In all and teachers and common than to wongthing and all of its manufacturing have can be wongthing and all that beings tooks togethin flying had more give to the hours we work on more as one took to help build this five me who are not a took to help build this five me who was an action to help build this five me and the supportant of the su community movement of the power of true feeling to ving folks eye to eye and form real relations in the free To a society where so much is based on the flow of many and the illusions which administer it. We ich a swinting of sounds to help spawn in you the sweet you may need to become your wildest Shank you so much ~ Dream and dream dream ... a The Spinning Leaves the prementary wind (mb) whose hore free spirit man, it is not year, it hard to make year is here whose hore free spirit man, it hard to make year is hard to make here at the sea and the gran of how year, it hard wind on! I must may you fat the sea and the gran of how you must in the I whose is the promentary it came a per fight a feat you wait in the I whose is well as you have if the gran you you when I was you you should be sufficient to whom I was a well as you should be sufficient to whom I was a well as you when I was a well as you should be sufficient to whom I was a well as you was a sufficient to whom I was a well as you was a sufficient to whom I was a well as you was a way to work the way to well as you was a way to work the way the stripting without the stripting control of The Min of the bound of the following the ground the second of the secon with he see Agg in Aller Lea That Ben Lean Louis proposed how for Super-lived Super-lived Super-lived Super-lived Super-lived Leave Freezes, Phil Didgest Seet Seetes Burgles and Form Louis Person Leave Freezes, Phil Didgest Seetes Burgles Leave Freezes, Phil Didgest Seetes Burgles Leave Freezes ropeadope



COLLECTOR'S SERIES - COLLECTIONNEURS - FÜR DEN SAMMLER

IGOR STRAVINSKY

SIDE/SEITE/FACE 1:

Symphony in C for Orchestra Symphonie in C für Orchester Symphonie en ut pour orchestre

Moderato alla breve [10'50]
 Larghetto concertante – attacca: [6'47]
 Allegretto [4'56]

3. Allegretto [4'56] 4. Largo – Tempo giusto, alla breve [7'20]

SIDE/SEITE/FACE 2

Concerto in D for String Orchestra Concerto in D für Streichorchester

Concerto en ré pour orchestre à cordes (Revised version from Revidierte Fassung von

Version révisée de 1946)

Vivace – attacca: [6'35]
 Arioso. Andantino [2'46]
 Rondo. Allegro [3'20]

Circus Polka for Orchestra composed for a young elephant

Circus Polka für Orchester

Circus Polka pour orchestre composé pour un jeune éléphant

Typo Design: Werner Koberstein, Hamburg

Printed in West Germany by Neef, Wittingen

rolor

Berliner Philharmoniker HERBERT VON KARAJAN

Production/Produktion/Direction of production. On Gerdes
Recording Supervisor.Aufnahmelleuting/Direction of Ferregatement. Hams Weber
Recording Engineer/Tommeister/Ingénieur du son: Günter Hermans
B. Schott's Söhne, Mainz - Bjoosey & Hawkes Ltd., London (Concerto)
Provincely relaxed as D. G. 2500 SZY

1 SZY - S

Severinsky is neclesicism usually depends on reference points situated simple in the paste Bechnic counterpoint, the demands object of year of in the kephoed brilliance of Weber, because rise and chacconia. The four-increment symmetry of the stabilities of Weber, because is end chacconia. The four-increment symmetry of the stabilities of the stabilities

with them. The edited quality of Spartins's Invention is apparent at once in the B-C-O. The edited quality of Spartins's Invention of Spartins with other purploonies enough the symbol point of the Rest. The edited set of the symbol point of the Rest. The edited set of the Rest. The Rest of the Rest. The

Fowever, the failure of that frightnic boxe is by no means always the same As Standards Inhamed Transack, die brith on ownwerts is conspicuously free in its charges of time signature. In a manner recalling Pétrachia more han The Rie of Ording, while the fair movement keeped broughout to as all ab over interconfinuous movement Starvinsky ever wolle. The same driving metre operated in the main part of the fairs, frough at clause's speed, and this movement also shows in exemblery fastion how infythm can work to puth floward trugh and tomotions, and the ensuring famous places show the same driving metre operated and tomotions, and the ensuring famous places shed and that missions. Another modorities in the first but the ground for a deceive peature in the second Moreover, this is only one leatance of an idea being drastacilly einterpreted compast the birtichio between the middle movements, or the final return in a place of the proposal of the proposal control of the proposal control of the proposal proprise sharped beat the control of the proposal proprise sharped beat to be the proposal proprise sharped beat the proposal proprise sharped beat to the proposal proprise sharped beat proprise sharped beat proprise sharped by the proprise propr

Stavinsky wrote the first two movements of the work in France in 1938—3 and the leat two in the United States in 1938—40; it was commissioned for the 50th anniversary of the Chicago Symphony Orchestra. Other commissions of the inter produced the Circus Point for an elephant basic II 1942; and the Concerto interpretation of Concerto in the Chicago State State (State State Stat

Paul Griffith

In Winner 1334/40 heiß Strawnsky als Gastprotessor an der Hanvard Uhrvessy in eine Vorlosurgneiche, die als -Muksikeiten Problem vorleiche von der in der vorleiche von der Vorleiche Probleme des Korporeners im 20. Der Jehren von der Vorleiche Probleme des Korporeners im 20. Der Vorleiche Vorle

Die Symphonie in C hängt unmittelber mit der »Musikalischen Poetik« zusam men: einmal zeitlich: Waren die ersten helden Stitze noch 1938/39 in Frankreich entstanden, so ließ Strawinsky die enderen 1939/40 in Amerika folgen, wo er zunächst nur als Gast eingereist - angesichts des in Europa ausgebrochenen Krieges seine neue Exilheimet getunden hette. Zum anderen eber inhaltlich: Wir finden auf Schritt und Tritt Strewinskys Anscheuung bestetigt. Denn die Voke-bein, derer sich die Musik bedient – vielflech ungebrochenes C-dur-Meterial. klere Melodiebildung, klessischer Formbeu, strenge motivische Arbeit und die auffellende thematische Verknüpfung der einzelnen Sätze - sind der sympho nischen Tredition ebgehorcht, eber die Sprache wirkt unverwechselber modern.
Der Grund datür liegt in Strawinskys spezifischer Grammatik, die - vereinfacht gesagt - nicht mehr em klassisch-romentischen ideel des orgenischen Entwik keins von musikalischen Zusammenhängen orientiert ist (wie etwe noch die «Wiener Schule«: Schönberg, Berg, Webern), sondern bei der es um ein gleichsem mechenisches Beuen, Aneinenderfügen und Kombinieren, des heißt um eine besondere, genz persönliche Art von Kontrepunkttechnik geht. Dieses Strewinskysche Prinzip, »Musik zu mechen« – und um den Herstellungsprozeß geht es euch in der »Musikelischen Poetik« – wird ebenso deutlich im Concerto in D. des 1946 els Auftregswerk für Peul Secher und sein Besler Kemmerorchester entstend. Strewinsky fühlte sich in seinem Komponi ren Immer durch einechränkende Forderungen stimuliert. Hier ist es die Beschränkung auf die Streicherbesetzung, die ihn durch verschiedene Spiel schriften, dynemische Nuencen, Griff- und Stricherten zu einer sterken klengli-

chen Differenzierung reizte. Zwischen den Ecksätzen, die vor eilem rhythmisch

geprägt sind, tritt der historielerende Bezug besonders im Arioso zutege, in dem die Streicher in reffinierter Stimmführung (Geigen und Celli überkreuzen sich –

möglicherweise nech dem Vorbild des Finalsatzes aus Tscheikowskys »Pethé

tique») eine volitönende, echwelgerisch melodiöse Reminiszenz en eititelieni-

Ironie, Perodie, Witz - des eind Elemente geistvollen Spiele, die Strewinsky

Immer wieder einbezogen het. Dee Musterbeispiel dafür ist seine Circus Polks

sche Musik hervorrufen - freillich nicht ohne des ironische Augenzwinkern.

ein Auftrageweit für einen großes amerikanschen Zinze (1942), Sie went testsächlich von eine Einlanderballer in, der -Chrosografisse von George Balanchine, unaufgelührt. Heir Kommen mehrere pauddetische Ellemetre zusammen Auftrager, de sichen in der Kombration von zusammen Zinzeller der Beitre der Steller der Vertreiten zu zusammen zu zusammen zu sich der Beitre der Steller der Steller der Steller sich steller verbinde balde Eigenrochsten musikalisch. Sampfund zu reinen der Beziehe sich sich der Steller der Steller sich sich kaum daß sie begronen haben, ihmer wieder aus dem Talt. Finner die Bezode pelentigunen, Sie einzelen mit einer Vertreiten der Bezode gleichsam auf der Steller und verpuffen ins Laere Schafellich der Parode auf des typische Begronn der Zinzelsgebeit, denne auch Schabels Müllsmansch in O-dar nicht zu auftrage die Strammen sie in O-dar nicht zu auftrage die Strammen aus der Schaller und werden sie Strammen sie nicht der Schall – mit Meisterstück krützig verfrendung.

volker Schenie

Au cours de l'hiver 193940 Stavinsky donne à la Heinand University, et sait que professer invitre un série de cours qu'il publis et qu'avernir daire sous le nom de «Poétique musiciale». Il s'agit d'un important témograge nois le nom de «Poétique musiciale». Il s'agit d'un important témograge nois et l'establement de sa propie pensée musiciale, impa sissi des problèmes de sissiente de la propie pensée musiciale, impa sissient participation de la consideration de la réposit de réposit de

Intercupes en ut ast en resport direct avec a in-design resports procession and a Symptonia le lesson a la Symptonia le subre controlle parte de management de de la Symptonia le guerre desta en Europe. Mar al autre part aussi quart au d'oui, brotze la sigurere desta en Europe Mar al conception de Symretre, Le souvelle parte d'oui, brotze la sigurere desta en Europe Mar al conception de Symretre, la conception de la conception de Symretre, la conception de la symretre de la conception de la conception de la symretre de la conception de la conception de la conception de la symretre de la conception d

Ce principe stravnistion de «faire de la musique» - et il s'agit aussi dans a l'empérique musiciare du prodeide de faiscration - est tou aussi emnétes dans il concreto en ris, cuovre de commande écrete en 1949 pour Paul Sacher et son de la comparti de la concreta del la concre

Ironis, portidos, astoce — co sont là des éléments que Stravinsky a toujour socioles aiu pui pluri despit qu'il se juis land a culvier l'Exempli bipque en est se Clicias Phàs, averve de commande destriée à un grand craque ambit projue en est est clicias Phàs, exerve de commande destriée à un grand craque ambit projue en est entre parchies de composition propriée de Googne Blanchipe. Publicaire eléments parchiques à y réunissent. Tout d'écord la correduction satérioure qui réside de jui dessi les commandes des productions de la commande de despinants et de ballet — pessetaur qu'elle qu'elle de jui des la bis. Stravingi saccose les d'une délicetésas indistribute, de gracieux mouvements ne cessent de parcite du d'une délicetésas indistribute, de gracieux mouvements ne cessent de parcite potentes. Elle se ordinant des la crisque d'obtes de sis figures d'accompagnement cerecláristiques bottes. Elles se présentent souvert comm moit d'enancipe, plantent pour térrons de la precide du répettior épique des orchestres de crique orchestre un résponsable place cette morbier de la production plante pour l'écorde de souvert de production des présents qu'experiment plante qu'experiment par la réponsable de sourches des crisques challes que l'apparent pour de production des routiles en récht des productions de la répettion de sourches des présents au pour de production de sourches des conditions de sourches coulons de la comment de la comment de l'apparent pour de production de sourches coulons de la comment de l'apparent pour de production de sourches de la comment de l'apparent pour de production de sourches de la comment de l'apparent pour de production de sourches de la comment de l'apparent pour de production de sourches de la comment de l'apparent pour de production de sourches de la comment de l'apparent pour de production de sourches de la comment de l'apparent pour de production de sourches de l'apparent pour de production de l'apparent pour de production de l'apparent pour de production de l'apparent pour de productio

Volker Scherliess (Traduction: Jecauss Fournier)



TOTAL PENSAMIENTO
DEL ALMA MIA



LADO A

- 1- LUZ DEL PENSAMIENTO
- 2- EL BURRITO DE BELEN SE PERDIO
- 3- PRESAGIO
- 4- CAROLSITO
- 5- MI CASITA

LADO B

- 1- MI CABAÑA
- 2- SANCOCHO ORIENTAL
- 3- EL GATITO
- 4- NEGRITA DE BARLOVENTO
- 5- LUZ DEL ALMA MIA

DEL PENSAMIENTO DEL ALMA MIA

PRODUCCION Carlos Feliciano

COLABORACION ZORROS GRISES - CARACAS Deogracio Santos, Jr.

ASS. PRODUCCION : Andy Normandía

"Luz del Pensamiento" "Luz del Alma Mia"

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Electric thoughts

2 P.M.

The Great Suspender Bop Rock

Straight Red Off Center

MUSICIANS/INSTRUMENTS Carl Filipiak/acoustic & electric guitar guitar synth Paul Soroka/lyricon & keyboards George Schroeder/bass Mike Kanter/drums

except... • "Off Center" Jimmy Charlsen/bass
•• "Bop Rock" Glenn Cashman/sax all songs written by CARL FILIPIAK except 'The Great

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Suspender' by Paul Soroka

6:33

5:00

4:42



Recorded at High Heel Studios - Owings Mills. Maryland Engineered by Arnold Geher

Mixed by Victor Giordano Produced by John Grant & Paul Soroka Mastered at Masterwork Recording, Inc. — Philadelphia, PA.

Cover & Art Direction by Bob Canale and ELECTRICALLY THOUGHT of by CARL FILIPIAK

For more information regarding this artist contact:

GEOMETRIC RECORDS P.O. Box 18922 Baltimore, Maryland 21206-0022

Carl Fılipiak uses IBANEZ guitars & MARSHALL Amps George Schroeder uses an IBANEZ bass





Special thanks to my wife IRENE and family for their support, also to Rich Lasner and Mace from IBANEZ, lim Marshall & Mike Kovans from KORG/MARSHALL. Mike Varney from Guitar Player Magazine, everyone from GORDON MILLER MUSIC, especially Jeff Miller. Gary Waugh and Kenny March and Daryl. Keith from Professional Percussion, Maryland Musician, BOB CANALE and his perseverance on this project. Aaror Harris from WCVT-Towson State University, 98 Rock, to all my students, especially Greg. Ed. and Dale, and to my teachers Larry Wooldridge and Walt Namuth.

And last but not least... MOMMY NONO'S PASTAL

S.T Studios P.O. 69 Long Green, Md. 21092

TOGETHER AT LAST!

The Original Five Blind Boys

[₩]Gospel harmonettes

**God's Goodness
Elijah
Jerico Walls
Trust and Obey

Hoh Lord You Gof to Move This Friend Jesus Coming Up Thru The Years

**Precious Themory
Looking For A home
The World has Changed
Power Of the holy Ghost

VOLUME 3
Gospel Soul Series



TOGETHER AT LAST!

The Original Five Blind Boys

Gospel Harmonettes

Of all the influences to which the American Black was exposed during his period of slavery, the Church made the greatest impression. Suppressed by lack of opportunity for development in other arts, the Black's principal means of self expression was the music that grew out of his religion—music through which he voiced his sorrow and joy, protest and resignation, and which he performed with a stimulative rhythmic feel which he inherited from his ancestors. This is the music that came to be known as Black Spiritual Music, and from which were directly derived the modern blues, swing and jazz musical styles.

The Gospel Harmonettes and The Original Blind Boys, featuring Clarence Fountain, sing authentic spiritual selections dedicated to your listening pleasure. The Gospel Harmonettes, and The Original Blind Boys comprise a versatility of approach under the general heading of Spirituals. We are sure you will derive much pleasure from their combined efforts.

MAGNIFICENT MONTAGUE Disc Jockey Personality

SOUFFLE
and the second

5	ia	le	1	

- 1. GODS GOODNESS Original Gospel Harmonettes Hermosa BMI (Dorothy Love)
- 2. ELIJAH Original Gospel Harmonettes Hermosa BMI (Dorothy Love)
- 3. OH LORD (FIX IT)
 The Original Blind Boys
 Hermosa Music BMI (Johnny Fields)
- 4. YOU GOT TO MOVE The Original Blind Boys Hermosa Music BMI (Johnny Fields)
- 5. JERICO WALLS Original Gospel Harmonettes Hermosa Music BMI (Dorothy Love)
- 6. TRUST AND OBEY
 Original Gospel Harmonettes
 Hermosa Music BMI (Dorothy Love)

Listening Time



(2:12)

15:50

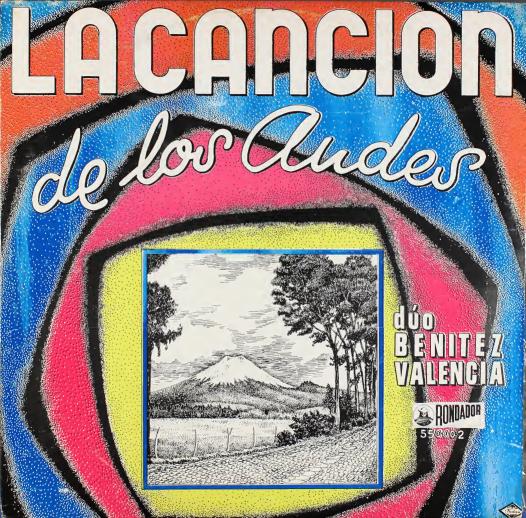
- 2:44) 1. PRECIOUS MEMORY (3:40) Original Gospel Harmonettes Roberta Martin Studios (Roberta Martin)
- (2:27) 2. LOOKING FOR A HOME (3:13)
 Original Gospel Harmonettes
 Roberta Martin Studios (Roberta Martin)

Hermosa Music BMI

Hermosa Music BMI

- (2:42) 3. THE WORLD HAS CHANGED (2:34) Original Gospel Harmonettes Dorothy Love
 - 4. POWER OF THE HOLY GHOST (2:56)
- Original Gospel Harmonettes
 Dorothy Love
 (3:15) Hermosa Music BMI
- 5. THIS FRIEND JESUS
 The Original Blind Boys
 (2:00) Johnny Fields (1:57)
 - 6. COMING UP THRU THE YEARS (2:55) The Original Blind Boys Johnny Fields Hermosa Music BMI

Gospel Soul Series



la canción 55002 55002 55002

Dia BENITEZ VALENCIA

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LA NARANJA Tanada
ANGEL DE LUZ Pasilia
A LA MADRUGADA Albaza
DESDE EL-CORAZON Pasacalle
OJERAS Patilla
EL SALINERO Albaza





SCITE 1 Jahren (in Utterer se gene jahren (in Ut

Midshalten

En sogen den Burschen wehl über den Rhein (Freu Wirtin)

(Ernst Bader)

Ernst Bader bereiten werd ober den Rhein

Ernst Bader bereiten werd ober den Rhein,

Bes einer Fau Wirtin, de kahlten sie eine Anstellen sie einer Fau Wirtin, de kahlten sie einer Fau Wirtin, de kahlten sie einer Fau Wirtin, de kahlten sie eine Bader s Vielleicht wird's dann noch einmel so schön.

Ach Josephine
(Ernst Bader/Hannes Braun/Jan Steeven)
Ach Josephine, du süße Biene,
kimm dich in ach süße Biene,
Heut nach bis de Süße Biene,
Heut nach bis du mein steller Zahn.
Ach Lieselotte, du kesse Motte,
Mein letzte Geld wird neut kaptigemacht.
Das wird 'ne Masche, und ich vernasche
Die allerfetzte Mak'h beun acht-gielt, nudolt, in Das wide hee Meather, und ich vermastne Jab wird pied hier wir gerundelt, middt in ndelt i, Jab bei mig pied hier wir gerundelt, middt in ndelt i, Dari das die mein Middow litele und as geme bei ihr billebe tad as Schweigematter viel zu fin herbinste Der Mai ist kähl und rath, Der Mai ist kähl und rath, Der Mai vir kähl und rath, Der mid vir kennen Statister in der Weidt Der mid vir der Weiden Statister in der Weidt Der mid vir der wird die Räuber, Den in Wird de sind die Räuber, Den id silbt um vollig käll.

Us gibt is an Wiederstein.

Wir bleiben weig o jeng wie heute
Wir bleiben weig o jeng wie heute
Wir bleiben weig of jeng wie hetze,
Und werden wir ach heusundbeweit gleibe.
Und werden wir ach heusundbeweit gleibe.
Denn unser Hert hiedel jung, und dies ist wunderbar.
Marz, der ist mit den Nerwen kabzulf.
Müller, den bei mit den Nerwen kabzulf.
Müller, den bringt jede Fliege in Wut.
Der isone kolen bringt jede Fliege in Wut.
Bei unserer Philosophie:
Wir beiten weig so jung wie heebeu, uww.

Das Belle-Lied (Ernst Bader/Hennes Braun/Jan Stesven) ernst bader Hennes braunsan ste in Berlin, de spielt 'ne tolle Rolle H~rr Bolls, Herr Bolle, Herr Bolle. Herr Bolle lenkt zu Pfingsten Nach Penkow hin sein Ziel. See the service of th

Gast Solvities analiset.

Des Bier, des listed and livit
(Williand Chantz-Years Schiffler)

Ber Strand in Francis Schiffler)

Ber Schiffler in German in German in German

Ber Schiffler in German in German

Ber Schiffler i

SEITE 2
Die Nacht ist nicht allein zum Schlafen da
(Mackeben Hesse)
Die Nacht ist nicht allein zum Schlefen de,
Die Nacht ist nicht allein zum Schlefen de,
Die Nacht ist nicht allein zum Schlefen de,
Berzeite der Schleffen der Schleffen des
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Berzeite der
Berzeite
Berz

Decounts designes and control.
Hout war ich bei der Frieds
(Cowler Rotte)
Jeden der Frieds
Auf der Frieds
Auf der Frieds
Auf der Frieds
Auf der Frieds
Sie hat o olier einen, entzückend süße kleine
Zuet Zimmerwehnung in erne, entzückend süße kleine
Zuet Zimmerwehnung in war Gulos,
Wom man ven und Gulos,
Drum gehr der zu der Frieds
Drum gehr ich zu der Frieds
Auch immor. Immer wieder,

Frisdrich Kraus kom heuts spät noch Sein Weib das schris Ihn en: Wo werst du, Mann! Er sprach Ilnd: Auf mich sei stolz, moin Kind, Denn ich versteh i jetzt genz Den flotten Frenz, den flotten Frenz. Haut war ich bei der Frieds, usw.

Wenn du nicht kennst, laß mich mal Wenn du nicht kennst, laß mich mal (Körner/Grühnbsum)
Wenn du nicht kannst, loß mich mal, Bei mir geht des Im Nu, Und schließlich ist es ganz egs!, Ob ich es mech', ob du! Bist du nicht in der Lage, so mach' ich es für dich. Wenn du nicht kannst, loß mich!

Ich bin se scharf suf Erika (Bootz/Karlick) Ich bin se scharf euf Erike Wie Columbus euf Amerika! Ich steig' mit lihr ins Sagelboot, Denn fahren wir hinaus ins Abendrot. Ich zeige meiner Erika Ich zeige meiner Erika. Erika, Erika, Europa und Amerik Nacht bei Erika, Ich halle Wacht die meine Stehen Erika! Wenn sie orwacht, sußen Erika! Wenn sie orwacht, Dann lacht der Sonnenschein, Das muß was Wunderbares sein! In meinem Badezimmer, Dö'r ich sogeln immer, Und denk' an Erika wie toll! Selbst meine Kaffeekanne Schwimmt in der Dagwarne. Und wandert sich, was sie da soll.

Heut gehn wir morgen erst ins Bett

Heut ist die Köte etepetete (Profes/Strensky/Rotter) Wer ist im »Cefé Stern» Beliebt bei ellen Herrn? Die Käte, die Käte, die Käte! Sie ist sehr populär, Und darum hat des suße Gör 'nen riesigen Verkehr! Did did with hild did in the Gar"ann i reliagor Verbal Political
Doch heat formal size pit official
Doch heat formal size pit official
Und state version dan familiar
Did states of the size of the

Du bist als Kind zu heiß gebedet werden (Mayi Schwarz/Plians) ein der Kind (Mayi Schwarz/Plians) ge hadet worden. Dubai ist die bestimmt geschadet worden. Dubai ist die bestimmt geschadet worden. Mein lieber Fround, ich sag' dir's ins Gesicht: Du interessierst mich nicht, du interessierst mich nicht Drum rat' ich dir um jeden Preis, Wenn du strön badest, bade nicht zu heiß!

Moin Papogel frißt keine herten Eler (Kollo/Frey) Mein Papagel frißt keine harten Erer, Er ist ein selten dummes Viehl Er ist der schönste aller Papageler, Nur harte Eler, Die frißt or nio! Er ist garz wild nach Brustbonbons und Kuchen, Er nimmt selbst Kavlar und auch Sellorle, Auch saure Gurken sah Ich Ihn versuchen, Doch harte Eier frist sr nio. Es geht die Leu IIIa, (Katscher Beda) Es geht die Lou IIIa, Von Kopf bis Schuh IIIa, Auch das Dessous IIIa,

Auch die Dessous Illa,
Das mud man sehn!
Sie hat den Hut Illa;
Sie hat den Hut Illa;
Was sich dis Kut, Illa;
Ist nicht mehr schön.
Sie braucht sich gar nicht die schoese Augen malsn.
Denn ihre Augen attahlen uitraviolett
Wenn jemed köment, Illa,
Macht sie die Lemps Illa
Beilen Illa Stit.

Bein III. 6 oft.

And Wedersbeit, Herr Dokter
(Kapen Findler)

Gaths still often großter Schrode,
Gaths still often großter Gaths
Und essen viel, wer hat das gen?

Wein er viel geopersen hat:
An Himmal steht der latzte Stenn.
Gath Wiedersbeit, Frau Doktor!

Besucher sie mit die latzt
Doch won sie steht in elber und Essen etwas mit.
And Wiedersbeit, Frau Doktor!

Doch wind ein der him elber und Essen etwas mit.
And Wiedersbeit, Frau Doktor!

Weinn die Calker werder grinn,
Dann wird ert der Abend golde,
Denn ich speise in Verfaul
Und zähl" das Silber, ob as stimmt.

Ich hab' für dich 'nen Blumentonf hestellt Ich hab' für dich 'nen Blumentopf bestellt (Botz/Karlick) nen Blumentopf bestellt, ien Blumentopf bestellt Und hoff' daß dir der Blumentopf, Der Blumentopf gefällt. Es ist der schönste Blumentopf, Der schönste auf der Welt. Drum gieß mir meinen Blumentopf, Daß er sich lange hält.

Väter haben immer Durst (Gleruer/Strand) (Greuer/Strand) Vater haben immer Durst, Ob um eins, ob um zwei, ob um drei, Väter haben immer Durst, Im Dezember genauso wie im Mai. Kinder, schenkt die Gläser voll, Gebt zeht, daß keins zerbricht! Denn wenn Pape auch manches soll, Verdursten soll er nichtt.

and den Baume, do hitsel" in Pflaume (Greazik, Beath - Herpt") in Pflaume, And den Baume, do hangt 'in Pflaume, And den Baume, do hangt 'in Pflaume, Die mödht' ich auch gern hab'n. Die mödht ich auch gern hab'n. So cimme auf ire dech, Die ains het 'ne Arabi, And dem Boume hangt mod 'in Pflaume, Jack dem Boume hangt noch 'in Pflaume, Am undern Boume hangt noch 'in Pflaume, Am undern Boume hangt noch 'in Pflaume,

Wenn du dankst, der Mond geht unter,

Ween de derlett, der Mond gebt unter, (Vergenes Kiefer Seil-Dinnel gebt unter, Der gebt nicht unter, Den Breisstell unter der Seil unter veranheim (Fr.)

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IN DEUTSCHLAND AUFGENOMMEN

Heinrich Schütz

Weihnachtshistorie Christmas Story · Histoire de Noël

Lateinisches Magnificat · Latin Magnificat · Magnificat Latin



Rachel Yakar, Mezzosopran · Heiner Hopfner, Tenor · Harald Stamm, Baß



Münchner Motettenchor · Münchner Residenzorchester · Hans Rudolf Zöbeley, Dirigent

1 LP · STEREO · DIGITAL Deutsche Pressung · German Pressing

Heinrich Schütz

Weihnachtshistorie · Christmas Story · Histoire de Noël (37'20)

Historia der freudenreichen Geburt Jesu Christi SWV 435a Story of the joyful birth of our Lord Jesus Christ Histoire de la joyeuse naissance de Jésus Christ

Rachel Yakar, Mezzosopran · mezzo-soprano · mezzo soprano · Heiner Hopfner, Tenor · tenor · ténor · Harald Stamm, Baß · bass · basse · Josep Bennet · Gunnar Mühling · Stefan Rehm · Christian Schmidt · Klaus Schredl, Sänger-Soli · solo voices · Solistes vocals

Münchner Motettenchor · Munich Motet Choir · Choeur de motets de Munich, Chor · Choir · Choeur Münchner Residenzorchester · Munich Residenz Orchestra · Residenz Orchestre de Munich. Orchester · Orchestra · Orchestre Elmar Schloter, Orgel · organ · orgue Hans Rudolf Zöbeley, Dirigent · Conductor · Chef d'Orchestre

Lateinisches Magnificat · Latin Magnificat · Magnificat Latin (11'45)

Magnificat anima mea Dominum SWV 468

Rachel Yakar, Mezzosopran · mezzo-soprano · mezzo soprano · Heiner Hopfner, Tenor · tenor · ténor · Harald Stamm, · Baß · bass · basse · José Luis Wagner, Contra-Alt · contralto · contralto · Münchner Motettenchor · Munich Motet Choir · Choeur de motets de Munich, Chor · Choir Choeur · Münchner Residenzorchester · Munich Residenz Orchestra · Residenz Orchestre de Munich, Orchester · Orchestra · Orchestre. Elmar Schloter, Orgel · organ · orgue Hans Rudolf Zöbeley, Dirigent · Conductor · Chef d'Orchestre

Chef o' O'reflekter Momben of the Orehestra Mingliore de O'reflekter Momben of the O'rehestra Momben of the O'rehestra Momben of the O'rehestra Momben of the O'rehestra Momben of the M

Aufgenommen - recorded - enregistré: 18./19. 7. 81 und 15. 9. 81 im Studio I des Bayerischen Rundfunks - in the Studio I of the Bayarian Radio - dans le Studio I de la Radio Bayaroise.

(Englischer und französischer Text auf Beilageblatt)
(English and french text enclosed) (Texte en français et anglais ci-inclus)

Seite · Side · Face 1 WEIHNACHTSHISTORIE

INTRODUKTION (4'41) zu der Geburth unse Herren Jesu Christi

Die Geburt unseres Herren Jesu Christi, wie uns von den heiligen Evangelisten beschrieben wird. Es begab sich aber zu derseitigen Zeit, daß ein Gebot von dem Kasser Augustus ausging, daß ein Gebot von dem Kasser Augustus ausging, daß alle Weit geschätzte würde, und diese Schätzung war die erste und geschah zu der Zeit, da Cyremits Landpfleger in Synen war, und jedermann ging, daß er sich schätzen ließe, ein leglicher in seine Stadt.

Da machte sich auch auf Joseph aus Galdaa, aus der Stadt Nazareth, in das jüdische Land zu der Stadt David, die da heißer Betthelbern, darum daß er von dem Hause und Geschlechte Davids wur, auf daß er sich schätzen ließe mit Maria seinem vertrauten Weibe, seinem vertrauten Weibe, die war seknwager. Und als tie daselbst war seknwager. kum die Zeit, daß sie gebüren solite, und sie gebur Ihren ersten Sohn und wekkelt hin in Windeln und keye ihn in eine Krippen, denn sie hatten sowa keinen Raum in der Herberge.

Und es waren Hirten in derseibigen Gegend auf dem Felde, die hüteten des Nachts ihre Herde, und siehe, des Herren Engel trat zu ihnen, und die Klarrheit des Herren Heuchtete um sie, und sie fürchteten sich sehr, und der Engel sprzech zu ihnen:

INTERMEDIUM I (3'34)

Fürchtet euch nicht!
Siehe, ich verkündige euch große Freude,
Freude, die allem Volk widerfahren wird.
Ich verkündige euch große Freude. Denn euch ist heute der Heiland geboren. welcher ist Christus. Christus der Herr in der Stadt Davids. Ich verkündige euch große Freude. Und dies habt zum Zeichen.

ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen. Ich verkündige euch große Freude

Und alsbald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobeten Gott und sprachen:

INTERMEDIUM II (2'33)

Ehre sei Gott in der Höhe. enre sei Gott in der Hone. Friede auf Erden und den Menschen ein Wohlgefallen. Und da die Engel von ihnen gen Himmel fuhren, sprachen die Hitten untereinander:

INTERMEDIUM III (4'37) Die Hirten auf dem Felde

INTERMEDIUM IV (2'39) Die Weisen aus Morgenlande

Wo ist der neugeborene König der Juden? Wir haben seinen Stern gesehen im Morgenlande und sind kommen, ihn anzuhoten,

Da das der König Herodes hörete, erschrak er und mit ihm das gunze Jerusalem, und ließ versammeln alle Hohepriester und Schriftgelehrten unter dem Volk und forschte van Ihnen, wo Christus sallte geharen werden, und sie sagten ihm:

INTERMEDIUM V (3'14)

Zu Bethiehem im judischen Lande, denn alss steht geschrieben durch den Propheten-und du Bethiehem in jüdischen Lande, du bist mitnichten die kleinste unter den Fürsten Juda, denn aus dir still mir kommen der Herzog, der über mein Volk Israel ein Herr sei.

Da berief Herodes die Weisen heimlich und erlernete mit Fleiß von ihnen, und erfernete mit Fleiß von ihnen, wann der Stern erschlenen wäre, und weisete sie gen Bethlehem und sprach:

INTERMEDIUM VI (4'28)

Ziehet hin und forschet fleißig nach dem Kindlein und wenn ihr's findet, su saget mir es wieder, daß ich auch komme und es anbete.

Seite · Side · Face 2

Als de nu den Kolle gelöret hatten, wegen ist den und eine Missellunde gesehen hatten, der Stern, den des im Nordauft der Jamen de und oden deber den als Kindlein wird dass der Laum und einen deben Das de den Stern sehren, wurden sie beit erfresset Das den Stern sehren, wurden sie beit erfresset stern Kindler, und fellen nieder and bestehen sin stern Kindler, und fellen nieder and bestehen sin und über hir Schätze zur Und der hir Schätze sin zu und über hir Schätze und der schätze und d

Da sie aber hinweggezogen waren, siehe, da erschien der Engel des Herren dem Joseph im Traum und sprach:

INTERMEDIUM VII (5'29) Der Engel

Stehe auf Joseph.
Stehe auf und annm das Kindlein und seine Mutter zu dir
und fleuch in Egyptenland.
Und bielbe alldu, bis kin dir sage,
der es be vollen Kindlein suche,
dasselbe umzubringen.

Und er stund auf und nahm das Kindlein und seine Mutter zu sich bei der Nacht und entflöh in Egyptenland, und bliebe allda bis nach dem Tode Herodis, auf das erfüller würde, das der Herr durch den Propheten geredet hat, der da spricht:

aus Egypten habe ich meinen Sohn gerufen.

Da um Hernées suht, daß er van den Wissen betrogen war, ward er seht zornig und schicket aus und ließ alle Kinder zu Betthebem töten und an ihren Grenzen, die daz weijbing jud ein die zu den die die daz weijbing jud die Flaß wood en Weisen erferneit hatte, die, die kit erfüller das gesaget ist durch den Propheten Jeremias, der da spricht;

Auf dem Gebirge hat man ein Geschrei gehöret, viel Klogens, Weinens und Heulens, Ruhel beweinete ühre Kinder und wollte sich nicht trösten lussen, denn es war aus mit ihnen.

Da uher Herndes gestorhen war, siehe, du erschien der Engel des Herren dem Joseph im Traum und sprach:

INTERMEDIUM VIII (3'45)

Stehe nuf, Joseph.
Stehe nuf und ninm das Kindlein und seine Mutter zu dir,
und zeuch hin in das Land Israel,
sie sind gestorben, die dem Kinde nach dem Lebeu stunden.

After das Klad wachs and ward stark im Geist, voller Weishelt, und Gottes Gnade war bei ihm.

der Geburth unseres Herren und Seligmachers Jesu Christi Dank sagen wir alle, alle Gott, Gott unserm Herrn Christo, der uns mit seiner Geburt hat erleuchtet und uns erlöset hat mit seinem Blute vun des Teufels Gewalt. Den sollen wir alle mit seinen Engeln luben mit Schalle, singen, singen: Preis sei Gott. Gott in der Hohe.

MAGNIFICAT

Magnificat anima mea. Dominum, et exultavit spiritus meus in Deo salutari meo.

Preis sei Gutt in der Höhe

BESCHLUSS (2'20)

ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est: et sanctum nomen ejus. Et misericordia ejus a

progenie in progenies timentibus eum. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel pureum suum, recordatus misericordine sune.

Sicut locutus est ad patres nostros, Abraham, et semini ejus in saccula. Gloria Patri et Filio et

Spiritui Sancto, sicut erat in principio et nunc et semper et in saecula saeculorum.

Meine Seele erhebt den Herrn, und mein Geist freuet sich Gottes,

Denn er hat die Niedrigkeit seiner Magd angesehen. Siehe, von nun an werden mich selig preisen alle Kindeskinder. Denn er hat große Dinge an mir getan, der da mächtig ist und des Name heilig ist.

Und seine Barmherzigkeit währet immer für und für bei denen, die ihn fürchsen Er übet Gewalt mit seinem Arm und zerstreuet, die hoffärrig sind in ihres Herzens Sinn.

Er stößt die Gewaltigen vom Stuhl und erhebt die Niedrigen.

Die Hungrigen füllet er mit Gütern und läßt die Reichen leer.

Er denket der Barm-herzigkeit und hilft seinem Diener Israel auf.

Ehre sei dem Vater und dem Sohne und dem heiligen Geiste. Wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit. Amen.

(Luk. 1, 46-55 und Doxologie)

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Künstlerische Aufnahmeleitung · Recording Supervision · Directeur de l'enregistrement; Wolfram Graul-Kern

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Heinrich Schütz

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Magnificat anima mea Dominum SWV 468

Rachel Yakar, Mezzosopran · mezzo-soprano · mezzo soprano · Heiner Hopfner, Tenor · tenor ténor - Harald Stamm, Baß - bass - basse - José Luis Wagner, Contra-Alt · contralto · contralto Münchner Motettenchor · Munich Motet Choir Choeur de motets de Munich, Chor · Choir Chocur · Münchner Residenzorchester · Munich Residenz Orchestra - Residenz Orchestre de Munich, Orchester - Orchestra - Orchestro. Elmar Schloter, Orgel · organ · orgue Hans Rudolf Zöbeley, Dirigent · Conductor

Che d'Orchestre Members of the Orchestra Mindrech de Corbestra Mendrech de Corbestra Mendrech de Corbestra Mendrech de Corbestra Mendrech de Corbestra de Corbest

Aufgenommen recorded enregistré: 18/19/7, 81 und 15, 9/81 im Studio I des Bayerischen Rundfunks in the Studio I of the Bayarian Radio dans le Studio I de la Radio Bayarione

Seite · Side · Face 1 HISTOIRE DE NOËL

INTRODUCTION (4'41)

La nuissance de notre Seigneur Jésus Christ selon la Sainte Evangile

Or en ces jours-là purut un édit Or en ees jours-là parrât un édit de Cèsar Auguste, ordonnant le recensement de troute lu terre. Ce recensement, le premoier, cut lieu pendant que Outrinius était gouverneur de Syrie. Et tous allaient se duire inserire, chacun dans sa ville.

Joseph, lui aussi, quittant la ville de Nazareth en Galilée, monta en Judée, à la ville de David appelée Bethléem, – purce qu'il était de la maison et de la liguée de David, -afin de sy faire inscrire uvec Marie,

anno e y tane userne uce starre, qui était enceinte. Or, pendant qu'his étaient li, le temps où elle devust enfanter ve trouva révolu. Elle mit au monde son fils premier-né, l'enveloppa de langes

et le coucha dans une crèche, parce qu'il n'y avait pas de place pour eux dans une hôtelle rie Il y avait dans la contrée des bergers qui vivaient uux champs et qui la nuit veillaient à la garde de leur troupeau. L'Ange du Seigneur leur apparut et la gloire du Seigneur leur apparut et la gloire du Seigneur leur annue frayeur

INTERMÈDE I (3'34)

Car voici que je vous annonce une grande joie Une grande joie qui sera celle de tout le peuple Je vous annonce une grande joie.

Aujourd nui un sauveur vous est ne, qui est le Christ, le Christ Seigneur dans la cité de David Je vous annonce une grande joie.

Et ceci vous servira de signe: vous trouverez un nouveau-né enveloppé de langes et couché dans une créche. Je vous annonce une grande jote.

Et soudain se jorgnit à l'ange une troupe nombreuse de l'armée céleste, qui louait Dieu, en disant:

INTERMÈDE II (2'33)

Gloire à Dieu au plus haut des cieux Pais sur la terre aux hommes qu'il aime. Or, lorsque les anges les eurent quittés pour le ciel, les bergers se dirent entre eux:

INTERMÈDE III (4'37)

Allons done à Bethleem et voyons eq qui est arrivé et que le Selgueur nous o fait connaître. Parie et lougen à faite et trouvèrent Marie et lougen à faite et trouvèrent Marie et lougen à faite de la leur de la Et l'ayant vu, is firent connaître ce qui leur avoit été dit de cel enfant; et tous ceux qui les entendiquer furent émerveillés et tous ceux qui les entendiquer furent émerveillés.

es tous ceux qui toc enfendirent furent imerveillés de ce que leur incontaient les bergers. Quant à Marie elle conservait avec soin tous ces souvenirs et les médirait e son coeur. Puis les bergers s'en retournérent, gonfrant et lourait Dieu pour tout ce qui le vaisent vu et entendu, en accord avec qu'il leur avait été amoncé.

Quand vint le liuitième jour, où l'on devait erconcire l'enfant, on lui donnu le nom de Jésus nom qu'uvuit indiqué l'unge

que des mages venus d'Orient se présentèrent à Jérusalem et demandèrent:

INTERMÈDE IV (2'39)

Ou est le rol des Juifs qui vient de mitre? Nous uvons vu son étode en Orient el sommes venus lui rendre hummige.

Informé le roi Hérude Informé le rei Hérude v'émut, et laut Jérusulem uvec lui. Il assemble tous les grinnés prêtres et veus les scribes du pemple, et s'enquit nuprès d'enx du lieu sui devait naître le Christ, et ils ini répondirent:

INTERMÈDE V (3°14)

Les grands prêtres et les scribes du peuple A Béthléem de Judée. A Bethleem de Judée, our e'est ee qui est écrit par le prophète: Et toi Bethleem, terre de Judu, tu n'es millement le moindre des clans de Judu; cur de tos sarrira un chef qui seru pusteur de mon peuple Israel.

Alors Hérode mandu secrètement les mages. s'enquit exnetement paprès d'eux du temps où l'étoile étoit apparae, et, les envoyant à Béthléem, il leur dit,

INTERMÈDE VI (4'28)

Allez vous renseigner exactement sur l'enfant;

Seite · Side · Face 2

Sur oes protees du rou, it is en interest et voici que l'ainte, qui la viante qui dessos de l'endroit où était l'enfant.
La vue de l'ainte la verapiti d'une très grande jose.
Entrant alors dans le logis, lis vient l'enfant avec Maine sa mêre, et, i combant à genous, se protestmèrent devant lui; purs ouvrant leurs eassettes, ils lui offrirent en présent de l'or, de l'encens et de la myrrhe Ensuite ayant été divinement avertis par un songe de ne point retourner chez Hérode.

ils prirent une autre route pour rentrer dans leur nava

INTERMÈDE VII (5'29)

lève-toi et prends l'enfant et sa mère et fuis en Egypte; et restes-y jusqu'à ce que je t'avertisse. Car Hérode va rechercher l'enfant pour la faire perir.

Joseph se leva, prit de nuit l'enfant et se retira en Egypte, où il demeura jusqu'à la mort d'Hérode. Ainsi devait s'accomplir cet oracle prombétique du Scieneur

D'Egypte i'ai appelé mon fils.

Alors Hérode, voyant qu'il avait été joué par les Mages, tut pris d'une violente fureur et il envoya tuer tous les enfants qui étaient dans Béthléem d'après la date qu'il s'était fait préciser pur les mages. Alors s'accomplit l'oracle du prophète Jérémie.

Dans Roma s'est fait entendre une vois, qui sanglote et moult se lamente: c'est Ruchel pleurant ses enfants; et ne veut pis qu'on la console, car ils ne sont plus

Quand Hérode eut eessé de vivre, voici, l'ange du Seighenr apparaît en songe à Joseph, et lui dit:

INTERMÈDE VIII (3'45)

Et il se leva et prit l'enfant

lève-toi et prends l'enfant et sa mère, et reviens au puys d'Israel; ear ils sont morts, ceux qui en voulaient à la vie de l'enfant.

et sa mère et rentra au pays d'Israel. Mais apprentant qu'Archéhan régnait sur la Judée à la pluce d'Héroide son père, il craignit de s'y rendre; n ernigult de s'y rendre; sur un avis reçu en songe, il se retira duns lu région de Galilée et vint s'établir dans une ville appelée Nazureth. Ainsi devait s'accoupilir l'oracle des appeace Nazureta.

Ainsi devait s'accomplir l'oracle des prophètes:
On l'appelera Nazareen.

Cependant l'enfant grandissalt, et son esprit se développan. plein de sugesse, et la grice de Dien était avec lui.

CONCLUSION (2'20)

de la naissance de notre Seign

MAGNIFICAT

Quia fecit mihi magna qui potens est: et sanctum nomen ejus. Et misericordia ejus a progenie in progenies timentibus eum. Et Sa mesericorde passe d'âge en âge envers ceux qui le craignent,

Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.

Suscepit Israel purcum suum, recordatus misericordiae suae.

Sicut locutus est ad patres nostros. Ahraham, et semini ejus in saecula.

Il a fait descendre les puissar de leurs trônes, et il a éleve les humbles

Il a pris dans so sauvegarde Israel, son serviteur, se souvenant de sa miséricorde

(Saint Luc 1, 46-55 et doxologie)

Produzent · Producer · Directeur de production: F. Axel Mehrle · Dieter Sinn · Diether G. Warneck Künstlerische Aufnahmeleitung · Recording Supervision · Directeur de l'enregistrement: Wolfram Graul-Kern

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Deutsche Pressung · German Pressing

Heinrich Schütz

Weihnachtshistorie · Christmas Story · Histoire de Noël (37'20)

Historia der freudenreichen Geburt Jesu Christi SWV 435a Story of the joyful birth of our Lord Jesus Christ Histoire de la joyeuse naissance de Jésus Christ

Rachel Yakar, Mezzosopran · mezzo-soprano · mezzo soprano · Heiner Hopfner, Tenor · tenor · ténor · Harald Stamm, Baß · bass · basse · Josep Bennet · Gunnar Mühling · Stefan Rehm · Christian Schmidt · Klaus Schredl, Sänger-Soli · solo voices · Solistes vocals

Münchner Motettenchor · Munich Motet Choir · Choeur de motets de Munich, Chor · Choir · Choeur Münchner Residenzorchester · Munich Residenz Orchestra · Residenz Orchestre de Munich. Orchester · Orchestra · Orchestre

Elmar Schloter, Orgel · organ · orgue Hans Rudolf Zöbeley, Dirigent · Conductor

Lateinisches Magnificat Latin Magnificat · Magnificat Latin (11'45)

Magnificat anima mea Dominum SWV 468

Rachel Yakar, Mezzosopran · mezzo-soprano · mezzo soprano · Heiner Hopfner, Tenor · tenor ténor - Harald Stamm, Baß - bass - basse - José Luis Wagner, Contra-Alt - contralto - contralto -Münchner Motettenehor - Munich Motet Choir Choeur de motets de Munich, Chor · Choir Choeur · Munchner Residenzorchester · Munich Residenz Orchestra · Residenz Orchestre de Munich, Orchester - Orchestra - Orchestre, Elmar Schloter, Orgel - organ - orgue

Chef of Orthesters
Magildard eta Chrishwaria Membervol the Orthestra Mendrise of Orthesters
Claudice & Gaceton and Wentre Bunder, Posturo ropes
Claudice & Gaceton and Wentre Bunder, Posturo ropes
control county for modern from the Orthesters
Mendrise of Orthesters
Mendrise

Autgenommen recorded enregistré: 18/19/7/81 und 15/9/81 un Studio I des Bayerischen Roodbunks - niche Studio I of the Bayarian Radio - dans le Studio I de la Rudio Bayariose

Seite · Side · Face 1 CHRISTMAS STORY

INTRODUCTION (4'41)

And it came to pass in those days, that there went out a decree from Cuosar Augustus, that all the world should be taxed And this taxing was first nigide when Cyrenius was governor of Syria. And all went to be taxed, every one into his own city.

And Joseph also went up from Gallice, out of the city of Nuzareth, into Judaea, unto the city of David, which is called Bethlehem; because he was of the house and lineage of David, to be taxed with Mary to be taxed with Mary his exposed with exposed with he sponsed with his exposed with child. And so it was that the ware there, And so it was that the proposition of the sponsed with the control of the

And there were in the same country shepher/s abdding in the field, keeping waste over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shore round about them; and they were sore afraid.

And the angel said unto them:

INTERMEDIATE I (3'34)

Fear not? For, behold, I bring you good tidings of great joy, which shall be to all people. I bring you good tidings of great joy.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord. I bring you good tidings of great joy.

And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger.

I bring you good tidings of great joy. And suddenly there was with the ungel a multitude of the heavenly host

INTERMEDIATE II (2'33)

Glory to God in the highest, and on earth peace, good will toward men. And as the angels were gone away from them into heaven, the shepherds said one to another:

INTERMEDIATE III (4'37)

Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

which the Lord hath made known unto us.
And they came wish base, and found
Mary, and Joseph,
And when they made sense, respect
And when they had seen it, they made known abroad the saying
which was told them concerning this child.
And all they that heard if winnetered at those things
which were told them by the shapherds.
But Mary key all these things,

our mary kept all these things, and pondered them in her heart. And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them.

And when eight days were accomplished for the circumcising of the child, his name was called JESUS, which was so named of the angel before he was conceived in the words

Now when Jesus was burn in Bethlehem of Judaen in the days of Herod the king, behold, there came wise men from the east to Jerusalem,

INTERMEDIATE IV (2'39)

Where is he that is born King of the Jews! For we have seen his star in the civit, and are come to worship him.

When Herod the king had heard these things, he was troubled, and all Jernsalem with Ilion. And when he had gathered all the chief priests and serbes of the people together, he demanded of Hern where Clirist should be born And they said outso than:

INTERMEDIATE V (3'14)

In Bethlehem of Judiea: for thus it is written by the prophet, and thou Bethlehem, in the lind of Juda, art not the least among the princes of Juda; for out of thee shall come a Governor, thurshall role my people Israel.

Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said:

INTERMEDIATE VI (4'28)

Seite · Side · Face 2

When the yeal sheard the king, they deep shear the king, they deep shear the king they have been the start, which they save in the cost, who shart which they save in the cost, which they save the king they are shown to be save the save they when they save the start, they repeated with recording great payments which they have been save they save the young and when they have presented unto impling the glid and intrakenence, and myrrh, that they should not return to Herod, they depend their their own country unather way.

And when they were departed, behold, the angel of the Lord appeareth to Joseph in a dream, saying:

INTERMEDIATE VII (5'29)

Arise, Joseph,
Arise, and taske the young child and his mother,
and Bee into Egypt,
and be thou there until I bring thee word;
for Herod will seek the young child
software.

When he arose, he took the young ehild and his mother by night, and departed into Egypt, And was there until the death of Herod: that it might be fulfilled which was spoken of the Lord by the prophet, saying:

Out of Egypt have I called my son.

Then Herod, when he saw that he was mocked of the wise men, was exceeding wroth, and sent forth, and slew all the children that were in Bethlehem,

and slew all the children that were in Bethlehem, and in all the course thereof, from two years old and under, according to the time which he had diligently inquired of the wise mea.

Then was fallful that whach was spoken by Jeremy the prophet,

In the mountain was there a voice heard lamentation, and weeping, and great mourning, Rachel weeping for her children, and would not be comforted, because they are not.

But when Herod was dead, behold, an angel of the Lord appeareth in a dream to Joseph in Egypt, saying:

INTERMEDIATE VIII (3'45)

Arise, Joseph,
Arise, and take the young child and his mother,
and go into the land af Israel,
for they are dead which sought the young child's life.

And the child grew and mereused in wisdom and stature, and in favour with God and man

CONCLUSION (2'20)

We all give thanks to God, to God, our Lord Jesus Christ, who hath enlightened us through his birth and delivered us with his blood from the power of the devil Let us praise him all with his ang-let us sing: Glory be to God, God in the highest Glory he to God in the highest.

MAGNIFICAT

Magnifical anima Dominum, et exultava spiritus meus în Den salutari meo.

Esurientes implevit bonis.

He hath shewed strength with his arm, he hath scattered the proud in the imagination Deposuit potentes de sede et exaltavit humiles.

He hath filled the hungry with good things; and the rich he hath sent empty away He hath helped his

Glory be to God the Father, God the Son and God the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

(St. Luke 1, 46 - 55 and devoloss

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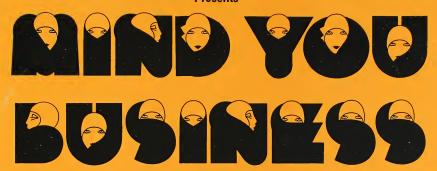
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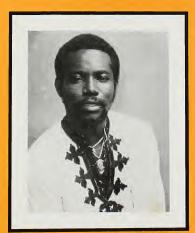


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Mind You Business
(G.Francis)

Side B

Crisis (G. Francis)

Credit/

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Arranger: Funk Gumbs - G. Francis
Produced by: Addie - O Productions
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Recording Engineer: Hilton Colon
Mixing Engineer: Hilton Colon &
Carlton Jackson - G. Francis
Keyboards: Funk Gumbs
Synthesizer: Funk Gumbs
Bass: Cinque Donovan
Drums: Freddie Canton
Guitar: Corinne Richardson
Trumpet-Trombone & Saxes: P.R.
Cover Graphics: Who Dun It?

Special Thanks To Onessimus Hodge
Love to Lennox and Peter Ottley
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FESEXTON



Side One Charmin' Betsy Shady Grove Nubbin Ridge Fox Chase My Old Kentucky Home Gray Eagle Hook and Line Gem' Round This World Jenny Get Around Lee Boy Blues

"...I was about six or seven years old when I got my first banjo. Had groundhog skin for a head, had three brackets on it, and wooden screws and wooden neck, no frets or nothing, just an old timey banjo. And it still had the groundhog tail a hanging off from it. Well, I started to learn to play that banjo. We tended corn right back on that mountain right on the hillside yonder, and I'd take that banjo to the field with me to hoe eorn. My dad would let us rest every round, you know, that's going to one end and back. And I kept that banjo hanging in a big apple tree, boy, and I'd work like everything to get to that end and back so I could grab that banjo. I'd play it and it'd be so hot, you know, I'd just mop my brow with that groundhog tail. It wasn't long before I was just going to town with it." -Lee Sexton

Caney Creek John Henry The Old Spinning Wheel Hey John D Buck Creek Farewell Blues Eight More Miles Drop Thumb Banio Cumberland Gap Whoa Mule

Side Two

"Lee Sexton has been something of a legend among those who love old time mountain music. For years, homemade tapes have been eagerly passed from one banjo enthusiast to the next. And I am sure I am not the only one to sit through "Coal Miner's Daughter" for the fourth time just to see Lee playing for the movie square dancers.

His music is both wildly spirited yet clean and precise - a rare combination in any form of music. He can play a quirky version of "Shady Grove" that will transport you to some lonesome Kentucky hollow or cut loose on a tune like "Hook and Line" that will drive you right out of your chair and on to the dance floor. Lee Sexton is one of the finest traditional old time banjo players in the country. Now with this record everyone will have a chance to hear one of the greats of mountain music." -David Holt

-Booklet enclosed with further notes by and about Lee Sexton, his life and music

Lee Sexton - Banjo, Fiddle, Vocals Marion Sumner - Fiddle Phil Sexton - Bass, Guitar Sonny Houston - Guitar, Bass, Vocals Freddie Campbell - Banjo

Produced by Doug Dorschug and Sonny Houston. Recorded at Appalshop Studios, Whitesburg, Kentucky, January 17 and 18, 1987. Engineered by Doug Dorsehug and Martin Newell. Charmin' Betsy and Whoa Mule recorded by Anthony Slone for WMMT-FM at "Seedtime on the Cumberland," Appalshop, June 27, 1987. Hook and Line recorded by Doug

Dorsehug at Lee and Opal Sexton's home on Linefork, June 4, 1987. Liner notes by Joe Wilson, Lee Sexton, Debra Bays, and Nina Dryer. Art direction by D. Gregory White.

Cover photographs by Doug Dorschug. June Appal Project Director: D. Gregory White. Special thanks to Debra Bays for her valuable assistance on many areas of this project. Mountain Masters Series produced with funding from the Ford Foundation.

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INTENTIONS

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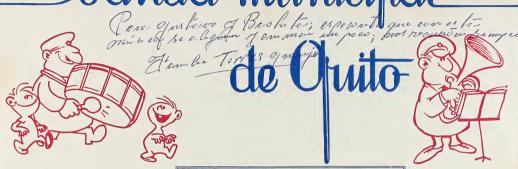


Phil Ricche

SEAN!



banda municipal



LADO A

EL CHULLA QUITEÑO Pasacalle FLORES Pasacalle Pasacalle CHOLA CUENCANA GUAYAOUIL DE MIS AMORFS Pasillo

ALMA LOJANA

LADO B

Pasillo

MIRA, MIRA
SUELTALA
DANZA DE LA CHIVA
NO
ASI, ASI
LAS TROMPETAS
Cumbia
Pompo
Cumbia
Bolero
Bolero
Cumbia

BANDA MUNICIPAL DE QUITO

LA BANDA MUNICIPAL DE QUITO fue organizada por el Maestro Carlos Ramírez con ol personal de las Bandas del Regimiento Bolívar, Polícia Nacional y Batallón "Constitución", desintegradas a consecuencia de la Batalla de los Cuatro Días en 1932. El I. Concejo de Quito, presidido entonces por Dn. Ricardo Jaramillo, apoyó decididamente su formación. Comenzó con 45 músicos. Hoy tiene 64.

Constituye uno de los conjuntos más destacados del país. Gracias a la generosidad del vecindario quiteño renovó, hace poco, su instrumental.

El producto de este disco, que esperamos tenga la aceptación que merece, y de los que aparecerán posteriormente, se destinará a adquirir un vehículo para el transporte de la tan querida y aplaudida Banda.

> DEPARTAMENTO MUNICIPAL DE EDUCACION Y CULTURA POPULAR — 1968



Director de la Banda: DANIFI HIDALGO

Grabado en los Estudios de H.C.J.B. "La Voz de los Andes" por A. W. Streeter. - Contribución

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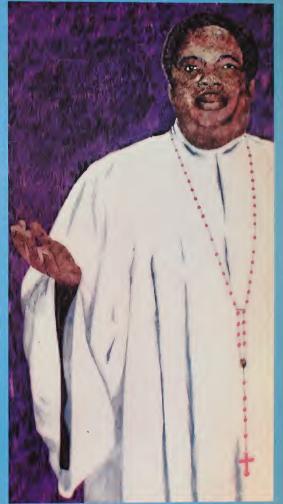
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Reverend Billingham

dry bones





Reverend Willingham



dry bones

Side 1 Dry Bones A Prayer For You Got To Live A Clean Life It's Alright Jesus Is Coming Back

Side 2 Feed Me Jesus Rev. Willingham Prays For The People No Charge* One Of My Favorite Psalms A Prayer To Keep You

REV. WILLINGHAM

Reverend Ruben Willingham, called the countriest quartet singer of them all, makes his home in Augusta, Georgia. He is best known for his "preaching" and prayers, For years he was with the famous Swanee Quintet with which he originally recorded his "New Walk" and "Sit Down Servant". After leaving the Swanee's some years ago he formed his own group called the Upsetters. Rev. Willingham has always been creative. His fancy steps on Stage always pleases the audience. Here he teams up with another of Nashbor'os most outstanding young groups, The Supreme Angels. His arrangement of "Dry Bones" is another "New Walk" and must truly be seen to be believed. "No Charge", a recent hit in the country-western field, is performed with the background help of The Twenty-First Century Singers. And, as is the custom of Reverend Willingham, he has also included a few prayers which should be an inspiration to all.

For you who would like to correspond with Rev. Willingham, send all mail to him at 338 Tate Road, Augusta, Georgia.

Produced by Shannon Williams

Recorded At Woodland Sound Studios, Nashville, Tennessee and Custom Recording, Augusta, Georgia

Original Art: Dan Quest Album Design: Dan Quest and Associates Vocal Background: The Supreme Angels

*Vocal Background, The Twenty-First Century arranged by Bob Wilson.

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SPECIAL for your listening pleasure.

is the refreshing sound of the Roy Meyer Swingers as they present two groups of songs from their fifth annual concert last April. Side one includes six outstanding songs which have been honored as Motion Picture Academy Award winners.

The flip side is devoted to the music of Arthur Kent, talented Jocal song writer from Ho-ho-kus, N.J. Art, who has been the accompanist for Billy Daniels, Tony Bennett and Edye Gorme, has also been backing up the Swingers for the last three years. This tribute to his music caps off the fine relationship the group has experienced with Art, who is moving to Nashville.

Listen carefully as the group glides through a representative selection of Kent hits spanning three decades, and you may recall hearing them performed by Vaughn Monroe, B.B. King, Tennessee Ernie Ford, Andy Russell, the Mills Brothers, Steve Lawrence, Ella Fitzgerald, Julie London, Nat Cole, Dean Martin, and others.

I think you'll agree that the Swingers have matured musically since their first album was recorded in a Franklin Lakes church four years ago. Having grown to 20 voices, the group now creates a richer, fuller, sound... which adds up to more fun for each singer, more satisfaction for Roy as arranger/director, and greater listening as you settle down with your hi-fi to hear... "Something Special."

SIDE ONE

SIDE ONE:	
*Moon River (J. Mercer — H. Mancini)	1961 — "Breakfast et Tiffeny's"
2. *Raindrops Keep Fallin' On My Head (H. Devid — B. Becherech)	1969 — "Butch Cassidy and the Sundance Kid"
3. Days Of Wine And Rosss (J. Mercer — H. Mencini)	1962 – "Deys of Wine and Roses"
4. † In The Cool, Cool Of The Evening (J. Mercer — H. Carmichael)	1951 – "Here Comes the Groom"
5. *You'll Never Know (M. Gordon – H. Werren)	1943 – "Hello, Frisco, Hello"
6. *Never On Sunday (B. Towne – M. Hadjidakis)	1960 — "Never on Sunday"
SIDE TWO:	
*Bring Me Sunshine (S. Dee — A. Kent)	1968 - Brenda Lee (ASCAP awerd)
2. *Lost In The Night (M. Discant — A. Kent) Solo: Elaine Kobze	1950 — Never recorded
3. *Millions Of Roses (S. Dee – A. Kent)	1962 - Steve Lawrence
4. *The End Of The World (S. Dee — A. Kent)	1963 - Herman and the Hermits (ASCAP award)
5. *Medlay: e, Wonder When My Baby's Coming Home	4040 K 0lab
(K. Goell – A. Kent)	(Hit Parade)
b. I Taught Her Everything Sha Knows (S. Dee – A. Kent)	1967 — Ella Fitzgerald
c. I'm Coming Back To You (E. Warren — A. Kent)	1962 – Julia London "Carnal Knowledge"
d. Take Good Care Of Har (E. Warren – A. Kent)	1959 — Adam Wade (ASCAP award)
e. You Never Miss The Water (P. Secon – A. Kent)	1948 — Mills Brothers
f. Wa Go Well Togethar (S. Robin – A. Kent)	1941 - Jimmy Dorsey (Hit Pararle)
g. It Happens To Be Me (S. Gallop — A. Kent)	1953 — Nat Cole
h. Heppy Songs Of Love (F. Stanton – A. Kent)	1971 — Ernie Ford

3:25 2:23 1:56 2:05

2:03

2:45

2:13

2-10

2.06

3:15

6.03

Anita Andreotta

Vocal Arrangements: *Roy Meyer † Glenn Harvey ® Henry Zeeuw

Piano, Roy Meyer; Guitar, Vic Jurez; Bass, Bill Chant; Drums, Bob Tilli (side one), Don Hunt (side two)

Solos: Jeck Webber, Glenn Hervey, Henry Zeeuw, Phyllis Marabeti, Jan Meyer, Dorothy Gellena,

A & R — Chuck Goldstein Engineers — Les Paul, Ralph de Liz Producer — Roy Meyer Cover Art — Mary Tucker

Recorded at Les Paul's MAHWAH SOUND Studios, Mahweh, N.J.
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Oakland, New Jersey 07436/all rights reserved

JAY
CALDWELL
&
THE GOSPEL
AMBASSADORS

HE TOUCHED ME AND MADE ME WHOLE

JAY CALDWELL & THE GOSPEL AMBASSADORS

SIDE 1

HE TOUCHED ME • P.D.

SOMEBODY CALLED MY NAME

(Bill Moss Sr. - I.A.M. Pub. - Bilmo Music BMI)

TRAMP ON THE STREET • P.D.

WE'LL UNDERSTAND IT BETTER, BYE & BYE • P.D.

SIDE 2

I'VE GOT A FEELING • P.D.
ALL ON THE ALTAR • P.D.
PRECIOUS MEMORIES • P.D.
DRINKING OF THE WINE • P.D.

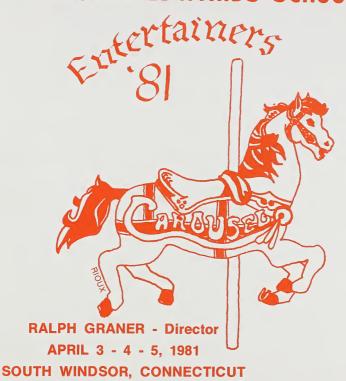
Produced By:
Doc. Henry Jr.
Recorded At:
Harbor Light Studio
Clinton, Maryland

For Bookings:
PRAY RECORDS
P.O. Box 1445
Wilmington, DE 19899
(302) 658 - 0278
(302) 798 - 9601

HE TOUCHED ME AND MADE ME WHOLE

P-53088

TIMOTHY EDWARDS SCHOOL







TIMOTHY EDWARDS SCHOOL

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1980 ENTERTAINERS

PRESENTS





"I Need The Prayers Of Those I Love" Old Time Sacred Picking & Singing





Harry And Jeanie West



"I Need The Prayers Of Those I Love" Old Time Sacred Picking & Singing





Harry And Jeanie West

SIDE A

- 1. KEEP ON THE SUNNY SIDE 2:29
- 1. I NEED THE PRAYERS OF THOSE I LOVE 3:30
- 3. ROW US OVER THE TIDE 4:12
- 4. I DREAMED I SEARCHED HEAVEN FOR YOU*** 4:12
- 5. I HAVE FOUND THE WAY 2:33
- 6. SURELY I WILL 2:27
- 7. WHAT WOULD YOU GIVE IN EXCHANGE FOR YOUR SOUL* 5:48

SIDE B

- 1. PRECIOUS MEMORIES 4:03
- 2. shake my mother'S HAND FOR ME** 4:04
- 3. THIS WORLD IS NOT MY HOME: 3:32
- 4. WHERE THE ROSES NEVER FADE *** 3:21
- 5. IN HIS CARE ** 2:31
- 6. SUNNY SIDE OF LIFE* 3:45
- 7. DON'T YOU HEAR JERUSALEM MOURN** 4:08

- *Harry Mandolin, Jeanie Guitar
- **As above with Everett playing String Bass
- ** * Harry Guitar, Jeanie Guitar



The album cover is from a painting by Klari Duncan, an internationally known and recognized artist.

For Booking Information Contact: P.O. Box 17067 West Durham Station Durham, North Carolina 27705 (919) 383-5750

The Wests also operate a musical instrument business, concentrating on fine pre-war, vintage, good used and "hand picked" new stringed instruments. Inquiries are invited.

In the summer of 1969, while attending the Old Fiddlers Convention in Galax, Virginia, I was approached by a young German, named Gerd Hadeler. Mr. Hadeler was familiar with our music, having listened to our older records and asked me whether we would record an album for him. Several months later, we completed taping quite a bit of old material of the type Mr. Hadeler said he liked best and which we ourselves preferred.

These sessions were recorded by Charles Faurot and featured Jeanie on guitar and myself on mandolin for the most part. We also recorded a few songs with two guitars. Our late son, Everett helped out on string bass on some of these.

Mr. Hadeler returned to Germany and we lost track of him. The tapes in question turned up in Roanoke, Virginia over a year ago, along with other material Mr. Faurot had recorded.

During a recent conversation with Mr. John Morris, he expressed an interest in some of this music and we are happy to have him issue these old time sacred songs, culled from these sessions on his Old Homestead label. We feel that on Old Homestead we're in good company, for John Morris has made a lot of the older type of country, gospel and bluegrass music available that the big record companies wouldn't go near, due to the vast majority of radio stations being unwilling to play any of this kind of material, which of course limits the sale of such recordings There are a limited number of FM stations across the country who will play old time, bluegrass and gospel. There is also one very good AM station I'm aware of that plays a lot of this material, both recorded and live. I have reference to WPAQ (740 KHZ), out of Mount Airy, North Carolina, owned and operated by Mr. Ralph Epperson who has a true love for this music. It is a pleasure to tune in to his programs.

If the music in this album appeals to you, you may also wish to obtain our previous **Old Homestead** album, "In A Little Village Church Yard" (OHS 90156), which also features our vocal/mandolin -guitar duet.

Sincerely, Harry West

For Free Catalog of Additional Albums Write:

OLD HOMESTEAD RECORDS

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Brighton, Michigan 48116

1985 OHBC





Jubilee Hummingbinds Golden Anniversary

IN MEMORIES OF BRO, CLARANCE JOHNSON



The Jubilee Hummingbirds is a gospel singing group that has been dedicated for more than forty years in singing Gods praise. This group started singing more than forty years ago. A group of young men that wanted to up lift the name Jesus in song. When this group began singing the name Jubilee Hummingbirds was given to them by one of the greatest D.J.'s of the nation. The Late Bro. Theo "Bless My Bone" Wade who worked on WDIA radio station for many years. Many have come and gone, but we always remember the late Bro. Clarance Johnson, the founder and organizer of the Jubilee Hummingbirds. Now we have left to carry on the name Jubilee Hummingbirds one of the oldest members, Rev. E. L. Whitaker, manager and assistant booking manager and lead singer. Bro. Clyde Isom, booking manager and first tenor. Bro. Eddie Hubbard, president and second tenor, Bro. T. R. Isom Baritone and treasurer, Rev. C. L. Myers, lead singer, Bro. Ronald Boyd, drummer, Bro. Williams Watson, Guitar, Bro. Lonnie Whitfield, bass guitar. Our moto: "Keep The Faith. There's Power In Prayer".

SIDE ONE

- 1. AMEN
- 2. NEVER HAD A LOVE
- 3. STOP LAUGHING AT YOUR FELLOW MAN
- 4. GOD THAT NEVER CHANGE

SIDE TWO

- 1. JESUS IS WAITING ON ME
- 2. THIS LITTLE LIGHT OF MINE
- 3. HELP ME TO MAKE IT

PUBLISHED BY: MICHAL'S MUSIC / S.E.S.A.C.

@ @ 1989/USA

A HIT MAN PRODUCTION

"WARNING"
UNAUTHORIZED REPRODUCTION
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EXECUTIVE PRODUCER: DR. J. BOBBY COLE





JAROSLAW GUDZIO [Rhythm guitar]

TINO PAPA [Drums] **TARAS DIDUS** [Accordian]

JAROSLAW WORKEWYCH [Lead guitar]

In a relatively short span of time, "Сини Степів" have made tremendous progress and have won notice and acclaim_not only for their musical talents and abilities, but also for their harmonious vocal style. The members of the group originally developed their talents and abilities in altogether different backgrounds of music, i.e. folk, rock, and traditional. The blending of these talents and backgrounds has resulted in a fresh, vigorous and lively team. The members of the group are all accomplished musicians and all are competent at a number of different musical instruments. Without any pretence, they have a genuine claim to versatility. Being able to entertain at any occasion and for all age groups, ranks among their finest achievements and most cherished accomplish-

Within the group's repertoire are all the classics of Ukraine's past and present. By updating the arrangements, the group has brought a new and exciting flavour to many old melodies. Not being satisfied with simply rearranging old melodies and compositions, the group also performs some refreshing, original material. On this "Сини Степів" feature the words and music of their own, Taras Didus, in 'Встиду ти не масш" and "Під Вишнею"

Today the group's talents are recognized far and wide - in the United States, as well as in Canada. The members of the group are young and full of initiative and they are vowed to bring the song of Ukraine to all who cherish it, and even, to spread it to those who have unfortunately forgotten it or have never been given the opportunity to enjoy and remember it. Their attitude is a personal and emotional one, and the love for what they do is noticed by anyone who hears them. As a consequence, their direction is inevitable. The foreseeable future looks very promising and rewarding for both themselves and their audiences!

DUMY Productions

CTETIB еини

	1) ЧАСТИНА			2) ЧАСТИНА	
1)	ЧЕРЕВИЧКИ	2:18	1)	СИРОМ ПИРОГИ	3:12
2)	ГАНЮ, МОЯ ГАНЮ	2:36	2)	У ВИШНЕВОМУ САДОЧКУ	2:47
3)	ГАЛИЧАНОЧКА	4:03	3)	ЧЕКАННЯ	4:19
4)	А КАЛИНА	2:03	4)	ВСТИДУ ТИ НЕ МАЄШ *	1:46
5)	понад прутом	3:33	5)	ЛЕБЕДІ МАТЕРИНСТВА	3:49
6)	під вишнею *	4:22	6)	нині .	1:49
			7)	ЗІРВАЛАСЯ ХУРТОВИНА	3:57

Відносно за короткий час ансамбль "Сини Степів" здобув широкий розголос серед нашого громадянства, не тільки тому, що це молода талановита група, але також дякуючи оригінальній інтерпретації свойого співацького мистецтва при інструментальному супроводі.

Музична і співацька освіта членів цього ансамблю являється, сьогодня доволі поширеним, особливим типом студій музики і співу в жанрах фолькльору, рок і інших популярних видів музики та співу. Усе це вдалося їм об'єд-

нати творчо в суцільному надійному і енергійному мистецькому ансамблі. Кожен з членів групи "Сини Степів" являється виключним виконавцем співу та інструментальної гри з обсягу згаданих жанрів.

В характері виконання у них багато широї і непідробленої автентичности а також багато свіжої оригінальности в мелодійній та гармонічній інтерпре-тації загально відомих пісенних жанрів. А втім ансамбль "Сини Степів" розпор'яжає багатою та інтересною розваговою програмою і буде завжди радий порадувати свої м мистецтвом усіх хто за цим заскучає, або кому цього заба-

До репертуару ансанблю "Сини Степів" належить українська сучасна і давня пісня, але в новому музичному оформленні, а також оригінальна пісенна творчість членів ансамблю, в індивідуалі зованій і модерні зованій композиційній

*На початок ансанбль пропонуе дві платівки власного випуску Тараса Лідуся п. з. "Встиду ти ве масш"і "Під вишнею" Ансамбль "Сиви Степів" сьогодня відомий не тільки у нас в Канаді,

але ів Обеднаних Стейтах Анерики.

Це наша молодь, сповнена діяльної ініціятиви, що порішила свій молодий ентузі язм присвятити посиленій популяризації української пісні серед тих, що знають і цінують її виняткову красу, а також серед тих, що її забули, або не мали можливостей з нею блише познайомитися.

Ось таким являеться їхне ставлення до справи, яка їм дорога. !!я група ентузіястів вірить в своє майбутне упевнена, що її досягнення привітає український загал, як загальне добро.

Arranged and Directed:

"Сини Степів"

Producer & Cover Design ;

Cover Photo: Recorded and

Mastered: RCA Ltd., Montreal:

Special Thanks to:

Bohdan Tymyc

Irene Photo

John Curl John Gogluski-saxaphone Kevin Connolly - bass guitar

Correspondence:

"Сини Степів" 5850 Evreux St. Leonard Montreal H1T 1H5

Tel: [514] 254-1149

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solo vocalist - Luba Kowalchyk musical acc. - "Cmm Creni B" P.O. Box 125 Station St. Michel, Montreal

The Journeymen spread the news!

GOD PUT IT ALL TOGETHER, EACH MEMBER IN THE JOURNEYMEN CAN LOOK BACK AT POINTS IN HIS LIFE WHERE GOD BEGAN TO PREPARE HIM FOR WHAT HE IS DOING TODAY:- STANDING BEFORE VARIOUS CROWDS OF PEOPLE AND COMMUNICATING JESUS!

LET'S GO BACK AND FIND THE JOURNEYMEN A FEW YEARS AGO.

A SEVENTH GRADER GETTING ON STAGE FOR A TALENT CONTEST IN WEST VIRGINIA AND LEAVING IN TEARS BECAUSE HE FORGOT THE WORDS, HARVEY HUNT HAS COME A LONG WAY SINCE THEN, THE NEXT CONTEST HE WON AND JUST KEPT ON IMPROVING.

BILL BROWN, OUR MANAGER AND LEAD GUITARIST PAID FIVE DOLLARS FOR HIS FIRST GUITAR. I THINK THAT IS WHY IT SOUNDS LIKE IT DOES ON THIS ALBUM---JUST KIDDING--- BILL DID A GOOD JOB ON THE LEAD AND RHYTHM.

BILL LATIMER TOLD ME THE FIRST THING HE REMEMBERS DOING MUSICALLY WAS PLAYING "DON'T FENCE ME IN" ON A GUITAR WITH HIS THUMBS! BILL IS THE NEWEST ADDITION TO THE JOURNEYMEN AND HIS BASS PLAYING REALLY ROUNDS OUT THE GROUP SOUND.

SALLY SHELTON TOLD ME SHE CAN'T REMEMBER WHEN SHE WASN'T INVOLVED WITH MUSIC, BUT HER START MUST HAVE COME WHILE SINGING WITH HER BROTHER ALONG WITH HER MOTHER'S GUITAR.

I CAN REMEMBER A TALL SKINNY KID FROM HAMILTON, ONTARIO PRACTICING PIANO WITH TEARS RUNNING DOWN HIS FACE BECAUSE HIS MOTHER WOULDN'T LET HIM OUTSIDE TO PLAY BALL UNTIL HIS LESSON WAS FINISHED.

YES, GOD PUT IT ALL TOGETHER AND HERE WE ARE WITH OUR FIRST ALBUM. WE'VE WORKED HARD PREPARING THE MUSIC AND WE'RE EXCITED ABOUT ALL THE POSSIBILITIES A NEW ALBUM OFFERS.

I TRUST GOD WILL BLESS YOU AS YOU LISTEN.

PAUL K. COOK

SIDE ONE	21DE IMO
1. SPREAD THE NEWS	1. AMERICA TRILOGY 4: 2. THAT DAY IS ALMOST HERE 2:(3. HOUSE OF GOLD 3:: 4. PILGRIMS JOURNEY 3:(5. HILL CALLED MT. CALVARY 3:(

Bill Brown, lead and rhythm; Paul Cook, piano; Bill Latimer, bass guitar; Gregg Hutchins, drums.

THE JOURNEYMEN, La Plata, Maryland 20646 Phone: (301) 934-4468

Gospala Goral Goral







PRAISING GOD IN SONGS

MT. SINAI BAPTIST MASS CHOIR 1 JESUS I'M DEPENDING ON YOU

(MILTON BRUNSON) LEAD, ARNETTA AIKEN

2 ALL I WANT TO DO IS LOVE YOU LORD (REV. A. J. COLLINS) MASS CHOIR

REV. A.J. COLLINS, PASTOR REV. A.J. COLLINS, KEYBOARD

BERNARD PINDER, DIRECTOR DARRYL PINDER. DRUMMER

WOMEN IN WHITE WITH BERNARD PINDER

3 ITS MY DESIRE

(J. CLEVELAND) LEAD. JOYCE COTTMAN & BERNARD PINDER

LORD HERE WE ARE AGAIN (NOT KNOWN) WOMEN IN WHITE BERNARD PINDER. DIRECTOR WAYNE CARTER, KEYBOARD HORACE COLLIER, DRUMMER

BETHANY BAPTIST DANIEL, JACKSON, & MALE CHORUSES

(NOT KNOWN) LEAD, LISY NICHERSON

6 LIFE'S RAILWAY (PUBLIC DOMAIN) THE CHORUSES

7 ONE DAY AT A TIME (NOT KNOWN) LEAD, OCIE GRANT (SENIOR CHOIR) REV. DANIEL A. SCOTT, PASTOR LISY NICHERSON, DIR. OF CHORUSES LEWIS JOHNSON, KEYBOARD

ALICIA TERRY, ORGANIST/DIR RUSSEL STARKS. PIANO

SIDE II

ST. LUKE'S CHURCH 8 OH I WANT TO SEE HIM *

(UNKNOWN) SENIOR & MALE CHORUS, LEAD-DONNA RICE

9 THE POWER OF GOD + (NOT KNOWN) ST. LUKE'S CHORAL ENSEMBLE, LEAD-MARTIN HOLLIS +DOREEN HARVELL, KEYBOARD

REV. BENJAMIN F. BALL, PASTOR *LEONA JOHNSON, KEYBOARD/DIRECTOR

+ELSIE BROOKS. DIRECTOR

UNITY BAPTIST MASS CHOIR

10 UNCLOUDY DAY

(PUBLIC DOMAIN) LEAD, FAITH TULL

11 JUST A LITTLE WHILE

(UNKNOWN) DEACON WM. THORPE

REV. JAMES HARRISON. PASTOR

DEACON WM. THORPE, KEYBOARD/DIR

ST. DANIELS METHODIST 12 TESTIFY *

(UNKNOWN) YOUTH CHOIR, LEAD-JASON MILLER

13 WHEN WE ALL GET TO HEAVEN + (PUBLIC DOMAIN) MALE CHORUS, LEAD-JOHN MILLER, JR. & JOHN MASON

REV. GLOVER, PASTOR *ELSIE BROOKS, PIANO/DIRECTOR

+BRENDA TILDON, PIANO/DIRECTOR

FAIRVIEW BAPTIST HOLLMAN'S GOSPEL CHORUS 14 I'M GOING THROUGH

(ROBIN MOAT) LEAD, ALMA THOMPSON

15 COMMITTED TO JESUS CHRIST (ROBIN MOAT) LEAD, JAMES TAYLOR REV. CHESTER HOLLMAN, PASTOR ROBIN MOAT, PIANO/DIRECTOR HARVEY KING, JR., BASSIST LEON HAYWARD, DRUMMER CLAYTON JENNINGS, ORGANIST

"BERNARD PINDER IDENTIFIES HIMSELF AS A PREVIOUS ARTIST WITH GOSPEL GEM RECORDS" "THIS RECORD IS NOT FOR COMMERCIAL SALE"







H, WESLEY WILEY Pastor

SOMETHING ON MY MIND

VOICES OF UNITY

Recorded "Live"

SIDE ONE

EVERYTHING'S ALRIGHT (7:00)
Solo: Deidre Carson
LCOME TO PRAISE THE LORD (5:34)

Solo: Angela Ivey
HE'S ALWAYS THERE (4:31)

Solo: Dennis Wiley REJOICE! REJOICE! (3:20)

I'VE FOUND A WAY (4:13) Solo: Nadine Stephens

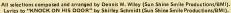
SIDE TWO_

SOMETHING ON MY MIND (4:35) Solo: Teresa Ray

KNOCK ON HIS DOOR (5:31) Solos: Joseph Brown/Jean Carson

GONNA STAY BY YOUR SIDE (8:45) Solos: Dennis Wiley/Deloris Williams

LORD, TAKE MY HAND (5:55) Solo: Shirley Ivey



The original lyrics and music that comprise this album are faithful to the tradition of Gospel music. There are some few misguided voices that allege that Gospel is not peculiar to the Black religious experience. Superficial examination of the birth and development of Gospel as a legitimate music art-form places it squarely on the front doorstep of the Black church.

In all authentic Gospel expression, there are some characteristics which are constant. Dennis Wiley has employed almost every one of them. There is no Gospel music that is not <u>Biblical</u> best of Gospel along with the variety of mode. Some are driving in intensity, others are plaintive and bluesy. The last cut on side two is flustrative of the former, while two other cuts are indicative of the plaintive quality ("'I've Found A Way" and "Gonna Stay By Your Side"). More frequently now, than in days past, the Gospel arena is making calculated use of a capella renditions and "Rejoica, Rejoice" is a typical example of that use. It is harmony is so tight and disciplined that it borders on sounding European.

The presence of improvisation as in "Everything's Airight" is traditional to Gospel as is the presence of frenzy augmented by percussion and guitar. The distinct rhythms of Gospel are evident throughout the entire album. Wiley exhibits great sensitivity and wisdom in his choice to record with a live audience. Any recording of Gospel otherwise is an error of judgment.

The personnel, Voices of Unity, are more than adequate, even though they are not "professionals". That's probably as it should be for this album. Professionals might have produced a stillted performance. As it stands, the raw vitality of church singers provides an authentic Gospel sound.

If this initial effort is a signpost, Dennis Wiley might well become one of our more important Gospel composers.

WYATT TEE WALKER Author and Folklorist

SOPRANOS:

Debra Camphor Vanessa Perry
Jean Carson Teresa Ray
Shriley Hicks Shirley Schmidt
Angela Ivey Fannie Tillman
Dianne McKinney Deloris Williams
Mary Willis

ALTOS:

Pearl Johnson Carla Archer Cynthia Kinn Hiida Bellamy Sherry Bradley Nina Pope Stacey Brown Gloria Spottswood Vanessa Canady Nodine Stephens Deidre Carson LaGina Stokes Phyllis Costley Trenita Thomas Yolanda Tillman Shirley Ivey

TENORS:

Joseph Brown Micheel Sharpless Adolphus Johnson Kathy Wilson

BASSES:

Willie Johnson Syvalia Moseby



MUSICIANS.

Director

PIANO Dennis Wiley			
ORGANJerry West			
BASS Aaron Graves			
PERCUSSION Daria Davennort			

RECORDING ENGINEER: Donald Lockett

PERSONNEL

COVER CONCEPT	Carla Archer/Dennis Wiley
COVER DESIGN	Lee Nance/Studio
PHOTOGRAPHY	Douglass Williams
	Mary Willis/Shirley Schmidt
CONSULTANTS	Sherman Tribble/Mark Dennis

Recorded August 17, 1980 at Covenant Baptist Church, Washington, D.C. © © 1981 Dennis W. Wiley

(NR12590)

For Recordings and Music Books, Contact:

Covenant Baptist Church

3845 South Capitol Street Washington, D.C. 20032 Telephone: (202) 562-5576



Sun Shine Smile Productions 1851 3rd Street, N.W.

1851 3rd Street, N.W. Washington, D.C. 20001 Telephone (202) 462-1370



SIBELIUS LEMMINKÄINEN LEGENDS

Including The Swan of Tuonela



SIR ALEXANDER GIBSON

Conducting the

SCOTTISH NATIONAL ORCHESTRA



SIBELIUS, LEMMINKÄINEN LEGENDS, Op. 22 SIR ALEXANDER GIBSON

Conducting the

SCOTTISH NATIONAL ORCHESTR A

Side one Lemminkäinen and the Maidens of the Islands 15.36 The Swan of Tuonela 7.16

> Susan Tyte, car analais Adrian Shepherd, cella

Side two: Lemminkäinen in Tuonelo 14 38 Lemminkäinen's Hameward Journey 6.00

Lemminköinen is one of the heroes of Finnish mythology whase adventures are enshrined in the Kalevalo. Sibelius first came into contact with Finland's national epic when he was eleven, and its influence remained a constant source of inspirotion throughout his life.
His first success come in 1892, while he was studying in

His first success come in 1692, while he was studying in Vienna. This var he Kullera V symphony; concerned with a Kallevala hero, and it was natural time he shauld turn many young muidlons, and his Kallevalla affered as many young muidlons, and he Kallevalla affered as many in the man of the Studies and the studies of 50, in the summer of 1893, Steplish Began work on Veneen luaminen (The Building of the Baar), concerned with Volimbianes is lave for Kuusu, the daughter of the with Volimbianes is lave for Kuusu, the daughter of the studies.

Maon. To win her he must fashion a boot fram the splinters of her spindle, but the task con only be campleted if he learns three magical wards, and to hear thase he has to find Tuanetor, the gaddess of Death, whose hame is in the underworld country of Tuanela. Fortunotely for Väinämäinen and Kuutar he

succeeds Unfortunately for Sibellus the idea refused to became o vioble reality. Far more than two years he worked spasmodically at the project, apart fram turning out some relatively slight music, the best of which is the Karelia Suite. Although the opera had been onnounced

it was quietly dropped. However, Sibelius had already composed the Overture, which was based an the music he intended to use to portray the desalate water over which the hera had to row to reach Tuanela. On the black surface is a majestic swon

Another feature of the opera, in chorocter with Sibelius' own virility (and also, perhaps, his determination to find a Finnish Sleafried to compare with Wogner's Ring hera. was the fact that Vöinömöinen is transformed from a

was me fact that Voinamainen is transformed from a thoughful man of morture years to a temperatuau yaung hero in the planned aperatic text. Understandably, then, when the apera foundered the composer went to another Kalevala subject whose character fitted the image he had in mind. By now, too, Slbellus was nearer to the realisation that his own musical voice was symphonic rather than operatic. It is significant that he made a deep study of Liszi's symphonic poems.
On 13 April 1896 Sibelius conducted the first performance
of his Lemminkäinen Suite in Helsinki with the

Philharmonic Orchestro. It was a great public success, olthaugh Karl Flodin, the principal critic. had reservations, primarily because he foiled to see the symphonic character of the four movements, and was afroid Sibelius would err into the path of pictorial rother than absalute music. When the Suite, after some revision, was repeated an 1 November 1897, Fladin was even more vehement in his offocks. After that performance Sibelius withdrew the first and third movements until 1935 when the whole

work was performed during the celebrotions to commemorate the centenary of the publication of the Kalevalo. Publication was held up, first to ollow Sibelius to make some final revisions, and then by the Second Warld War. Hawever, by now the order of the two middle movements had been reversed, partly perhaps

because of the lagic of the story-line. The First Legend, Lemminkainen and the Maidens of the Islands, was highly proised by Flodin. At once we feel Sibelius' interest in a young virile hera ta wham the virgins of the Island present both a challenge and an adventure. It apens, however, with an atmospheric adventure. If opens, however, with an armospheric introduction, charged with expectancy. Qut of this the abae urters a pylically fragmentary sibelian mati, answered by cellas, and soan the music takes on a fall quality before building to a passionaric sensuality as the them of the sibelian and the sibelian sibelian and the sibelian sibelian and the sibelian sibelian and Venture to the unwritten apera, and the first work by Sibelian size all gregings in bit size analysts the pagestore.

Sibelius to call attention to his true genius. The opening chards were unique in music, canjuring up a chilling atmasphere, while onticipating music of great imagination and beouty. The archestro is shed of the

bright sounds of flutes, clarinets and trumpets. Even the bright sounds of flutes, clariners and trampers. Even the salliary about, used solely to reinfarce the upper register of the sola car anglais, sounds for a single nate and the for anly one phose. The car anglais dominates the music as the mojestic Swan dominates the scene. The strings are divided, and the final pooles have the Swanis song against a mitrode of sound. Here the strings are in fourteen pags, nine of which have charals, fen of the

groups use the wood of their bows on the string. The harp plays in its lawest register, the timponi plays a two-note chord on two drums, and there is a gentle roll from the bass drum. Yer, in spite of (or because of) this elaborate scoring, the result is straightforward and wanderfully effective.

Lemminköinen, in common with Sieafried, is no respecter of places, and his crime is to try to kill the Swan, respecter of places, and his arime is to try to kill the awan, os desired by Pahjolo's doughter whom he wishes to morn. He foils and is spected through the heart and liver. The Son of Deoth cuts his bady into small pieces and

liver. The Son of Deoth cut his body into small pieces and soches them into the worst. Lemmiskianers manther brings or alee and call cies the pieces which high uses her thus, Lemmiskianen in Tuorela offers of pilmpse of the Held of finnish mythology within a stary-line dominated by the power of matherly love. It appears with fierce murerings in-the lower strings, full of menace and teract or this is de-like in with the demonstrand within soil as for this is de-like in with the demonst and victims oil as for this is de-like in with the demonst and victims oil as the strings of the strings of the strings of the string of the transit of the strings of the strings of the transit of the strings of the strings of the transit of the strings of the strings of the transit of the strings of the transit of the strings of the transit of active as in Dante's Inferna. At the first climox we con visuolise Lemminkäinen's dying thoughts, and saon a Juliaby-like possoge Indicates his mather's arrival on the scene, and her constant battle with the furies as she rakes the waters. The cado pictures Lemminkäinen's rebirth, with some especially beoutiful writing for a sala cella. Finally Lemminkäinen's Hameward Jaurney of which the Finnish composer Oskar Merikanto wrate: "He takes the

tiniest drop of sound and from it draws a veritable oceon." In foct a randa, but ane in which each episade graws naturally from the maincare of the music. Few movements have such material power, and the scaring is so cunningly built that the full archestro is not brought tagether until the final pages.

DENBY RICHARDS

The Bank of Scotland's record spansorship is a lagical extension of its association with the Scottish National Orchestra In 1976 the Bank became the first commercial arganisation to set up a continuing spansarship with the S.N.O. and its partnership with the Orchestra has been highly successful

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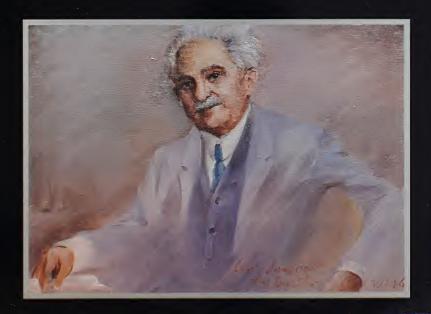
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Leoš JANÁČEK

Orchestral Works

Danube • Incidental Music to "Schluck und Jau" Moravian Dances • Suite, Op.3

> Slovak Philharmonic Orchestra Libor Pešek, Conductor



Leoš JANÁČEK

Orchestral Works

Danube · Incidental Music to "Schluck und Jau" Moravian Dances+Suite, Op.3

> Slovak Philharmonic Orchestra Libor Pesek, Conductor Jana Valášková, Soprano Zdeněk Husek, Viola

LEOS JANÁČEK (1854 - 1928)

It was not until he was 62 that Janaček won any considerable reputation outside his native Moravia. In 1916, however, the performance of his opera Jenufa at the Prague National Opera met with immediate success, encouraging him to spet his last twelve years in a renewed attention to opera, a form he had first tackled years earlier, although that first opera, Sarka, was not performed until

1925. Janišek was born in Hulvaldy, Moravia, in 1954, fifth of the nine childen of Janišek was born in Hulvaldy, Moravia, in 1954, fifth of the nine childen of a music tracher. His education from the spot of 11 was at the choir educed of the propositionary years he ran the Brom omostery choir and a working merit choral society, and after a year's study at the Prague Organ School, where Dorask had been a public thirteen years before, he returned to Brom, extending his work with choral societies and as a novice composer. He later undertook further study in Leipzig and in Vienna, giving up dreams of working under Saint-Saens in Paris or

der Rubinstein in St. Petersburg. In 1880 Janacek returned to Brno as a fully qualified teacher of music at the Teachers' Institute, marrying, in the following year, the fifteen-year-old daughter of the director of the Institute. There were to be two children of what proved initially an unsuitable match, a daughter Olga, who died in 1902 at the age of 20, and a son Vladimir, who died at the age of two in 1890. In Brno Janacek established an organ school, which prospered under his direction, to become, in 1919, part of the Brno Conservatory. He was active in the collection and

1919, part of the Bino Conviervatory. He was active in the collection and publication of feld invasile and in composition, and injured condicidentalle elstern as director of the principal maiase chool in Moreas. As a substance of the principal maiase chool in Moreas. Substance as deed not have present as the present present as the conviction of about a sudded nothing. Productions of the operar followed in Vienna, Berlin and elsewhere in Germany, and there was now good reason for him to turn his statement on for further composition for the theater. There followed the Excursion of Mr. Brousek, Karf & Kabanova, The Conning Little Vien, The Makeropoulos Affair and, in the year of his deshty 1923, no opera based on Oncolorisky, Principal Affair and, in the year of his deshty 1923, no opera based on Oncolorisky. the House of the Dead.

In style Janacek was strongly influenced by the music and by the speech of In style Janacek was strongly influenced by the music and by the speech of his native province. His music is often programmatic in content, witness the two string quartety, the first at musical version of Toistoy's story The Kreutzer Sonata, and the second, the so-called intimate Letters, based on correspondence with his beloved Kamila Stosiova, a young married woman with whom he had become in-flowated in the final decide cap with the story of sometimes whimsical and always highly idiosyncratic

The Danube (Critical Transcripti and Otakar Trhlik) ption and sound realisation by Leos Faltus, Milan Stedron

Andante

Adagio

Allegro Vivo

In March 1923 Janacek visited Bratislava to hear the first performance of his In March 1923 Jancack visited Bristiliava to hear the first performance of his open Kat's Kalsmove. It was during the days his part in the openia of Sovakis that he radbed to write as a life of the performance of his Series has been been as a life of through four Slav states. For such a project Seriesan had provided a percedent in his Vitava, linking spiciodes in the history of his country. Jancack, however, was to trast the subject in his own iddesyncratic, way, trapresenting the Danuba, according to the purple Covald Childhow, as a woman and the percentage of the percentage of the purple of the percentage of the purple of the percentage of the percentage of the purple of the percentage of the per

h all her passions and instincts.
At Janacok's death in 1828 skatches for four movements of what might have At Janacki desh in 1828 seatches for four movements or warm importance been intended as 19 with movement reprinciple point was found, and thesi serial last arranged by Ovald Chilakin, who had been found, and thesi serial compiles, orchestrated seatch of the work, transperse recording returns to the organic, orchestrated seatch of the work, transperse proceedings of necessary by Leon Estus, fillian Selection and Osiskar Thillik. The first movement is based on the poem Lola by Alexander Instarov, the story of a prostitutus who passes from a list of pleasure and gainer to an exact for her lost passes and final destitution, color all hurgers. To this Lanceks dedded list and the lost passes and final destitution, color all hurgers. To this Lanceks dedded list.

her lost palace and final destitution, cold and hurgery. I or his Januares above in many own rading, as Lola drowns heralis in the river.

power The Drowned Girl by Pavia Krickova, Here again a young girl, seen by a storage boy as the baths, throws herali finot the river and drowns. As a often in Januares's music, milodic outlines are suggested by the intonation and rhythm of words, the violage most, justice that is not many final the described with the countries are suggested by the intonation and rhythm of

words, the viola most, imitated by instrument are instrument, as account embodiment of the line:

A scharzo movement follows, perhaps a representation of Vlanne, introducing a sparano vocalite. It leads to a traigle and Interes fourth movement, the drowning most lith that had been heard in the second movement now re-appearing in a clarinet version, marking Lola's final despair before the abruptly dramatic conclusion.

In Mey 1028 Janceck was invited by the director of the Berlin Remissions Theetre, Gustor Hertung, to write incidential music for the play Schlick und Jau Hauptimen's play, written in 1889, was based on the indication of Selesspears' The Temigo of the Straw, In which the drunken takes Christopher Siy is decreaded not belinging insteal it can't, as seried list only at 16 of Series, and of the series of the

Jenecek was not enthusiastic about the undertaking. He complained that he had been given too short notice, and he found much to criticise in the play itself. Yet finally, it seems, he was attracted by the character of Jau, completing first the scene in which Jau wakes as a duke, the second of the two extracts

included in the present recording.

included in the present recording.
Four pieces where written of what was intended to be a very much fuller
undertexing, involving interfudes and accompaniment for deneers. Of these the
second provided fenafers probably for use at verticus points in the play, while the
fourth is no more than a brief fragment. The first piece, marked Andante, seems
(Ikley) to have been intended as an introduction, with a suggestion in its opening.) of the huntsman's horn

Hartung's production of Schluck und Jau, which had the cooperation of the playwright, eventually used music arranged from the works of Smetana.

Moravian Dances

- 1 Kożich 2. Kalamaika
- 3. Troiky
- 4 Silnica
- 5 Rożek

Janacek had a fundamental interest in the folk music of his native Moravia, on which he was considered a major authority. His interest manifested itself in editions of Moravian folk music and in a number of arrangements of songs and dances. The five dances, opening with a Kožich, a fur-cost dance, are character istic in melodic contour and rhythm of the music of East Moravia.

Suite, Opus 3

Con moto Adagio

Allegretto

Con moto. Allegro

alracek's Sakte for Orchestra, Opus 3, was completed in January. 1861, but not partitioning until after the compounds death. In September 1928. At the time of its composition January was working on his open The Beginning of a Romance, which was first performed in Bron in 1894, but later partly distroyed by the composer. The Suite, which originally had the title Plece for Orchestra, makes use of themset material from the open.

The first of the four movements uses three such themes from The Beginning of a Romance, with the second, an Adagio, using a characteristically Moravian melody that re-appears in a number of other compositions by Janacek. The third movement is an expanded version of one of his Lachian Dences, and the last a ravian marching dence

Slovak Philharmonic Orchestra

Founded in 1849, the Slovak Philhermonic Orchestra soon won a reputation for musical excellence with its repertoire of classical and romantic music works of the most promising contamporary Slav composars such as Dmitri

Libor Perek became resident conductor of the Orchestra in 1961 and over the years it has welcomed several major conductors, including Dohnanyi, Richter Sergent, Smetacek and others.
The Slovak Philharmonic Orchestra has given many successful concerts in

Czechoślovakia and abroad, as well as being a regular guast at major international music festivals all over the world. One of its most notable tours was that to Japan in May 1880. The Orchestra has made a number of recordings for Czech and

LIBOR PEŠEK

Libor Pesek was born in 1933 and studied conducting at the Prague Academy of Musical Arts, later appearing at home and abroad with his own ensembles. For Musics Arts, later appearing at home and abroad with his own entembles. For hine years he directed orchestras at Lasuwarden and Ennchedin In Holland and was for many years principal conductor of the Pardubics State Orchestra. After achieving considerable success as music director or the Slovek Philamaronic Orchestra in Brastialova, in 1982 he moved to Prague to become conductor of the Czech Philhamonic Orchestra.



LIBOR PEŠEK

OTHER RECORDS INTERNATIONAL RELEASES

Glazungy: Orchestral Works 7001-1 (LP) 7001-2 (CD)

Villa-Lobos: Choros Nos. 8 & 9 7002-1 (LP) 7002-2 (CD)

Strauss: Symphony in D Minor . Kampf und Sieg 7003-1 (LP) 7003-2 (CD)

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7005-1 (LP) 7005-2 (CD)

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Goldmark: Symphony No. 2 • Penthesilea Overture 7007-1 (LP) 7007-2 (CD)

Janacek: Danube • Suite Op. 3 • Moravian Dances 7008-1 (LP) 7008-2 (CD)

Rimsky-Korsakov: Night on Mt. Triglav • Pan Vovevoda 7009-1 (LP) 7009-2 (CD)

SIDE 1 1 Danube

e. Con moto

b. Adegio c. Allegretto

d. Con moto, Allegro

a. Andante	(3:42
b. Adegio	(5:31
c. Allegro	(3:07
d. Vivo	(4:37
2. Incidental Music to Schluck und Jau	
a. Andante	(4:22
b. Allegretto	(4:47
SIDE 2	
3. Morevien Dences	
e. Kožich	(2:58
b. Kelamaike	(0:57
c, Trojky	(1:17
d. Silnice	(2:02
e. Rożek	(1:32
4. Suite, Op. 3	

The meterial for this recording was provided by Universal Edition A.G.

(5:29)

(2.24)

(2:30)

Recorded in the Concert Hall of the Slovak Philhermonic Orchastra, December 1985 Producar: Leoš Komárek

Recording Engineers: Gustav Šoral Ladislav Krajčović Music Notes: Keith Anderson Artwork: International Art Promotions Center

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THE LONG HARVEST RECORD SEVEN



EWAN MACCOLL & PEGGY SEEGER

SOME TRADITIONAL BALLADS IN THEIR ENGLISH, SCOTS AND NORTH AMERICAN VARIANTS



THE LONG HARVEST

ZDA 72 Record Seven (complete text inside)

Traditional Ballads in their English, Scots and North American variants

sung by

PEGGY SEEGER and EWAN MACCOLL

Side One

GEORGE COLLINS

(Lady Alice) and Clerk Colvill (Child 42-85)

Band 1 George Collins (English)
Band 2 Young Collins (American)
Band 3 Clerk Colven (Scots)

Band 4 Giles Collins (American)
Band 5 The Dying Hobo (American)

WILLIE (Thomas) O'WINSBURY (Child 100)

Band 6 Lord Thomas of Winesberrie (Scots)

Band 7 John Barber (American)

Side Two

THE THREE RAVENS (Child 26)

Band 1 The Three Ravens (English)
Band 2 The Three Ravens (English)
Band 3 The Twa Corbies (Scots)

Band 4 The Crow Song (American)
Band 5 The Three Crows (American)
Band 6 The Three Ravens (American)

Band 7 Poor Old Crow (American) Band 8 Blow the Man Down (English)

SIR PATRICK SPENS
Band 9 Sir Patrick Spens (Scots)
Band 10 Sir Patrick Spens (American)

One of the most encouraging features of the current British folksong revival is the way in which the repertoire of traditional ballads is being opened up and explored by a steadily increasing number of young singers. Audiences, too, begin to manifest a remarkable familiarity with traditional ballads and it is not unusual for those who sing in folk clubs to find themselves, after a performance, cornered by a section of the audience and made to defend their particular version of a ballad against other versions recently heard. More and more singers report an increase in the ratio of ballads to other types of songs requested by club audiences. Another interesting phenomenon is the speed with which alternative versions of ballads appear on the folk scene. A case in point: Lambkin four months five distinct versions were in club circulation, two of them collected from field singers by revival singers. A similar proliferation of versions followed the introduction of The Broomfield Hill, Lucy Wan, The Bramble Briar, Henry My Son (Lord Randal) and The Two Sisters.

Equally interesting developments have been taking place in the field or education where, in the last two or three years, some county authorities have initiated ballad study courses for teachers. At the same time, school textbooks of the prose-and-poetry type now include traditional ballad texts as a matter of course, and the growing practice of issuing IP discs along with textbooks has meant that many children become familiar, at an early age, with ballads as songs and not merely as antique recited poems.

There are, here and there, schools where music teachers regard the singing of traditional ballads as a necessary creative discipline and there are even schools where it is the practice to call upon a number of the school folksong club to illustrate a history lesson with historical ballads of the period under discussion. In our Universities too, particularly in the newer ones, English faculty members are beginning to look upon the traditional ballads as all flusbject for serious study.

It was in order to satisfy the needs of this rapidly expanding ballad audience that the present project was conceived.

It is intended that THE LONG HARVEST will consist of ten 12° LP records approximately 7½ hours of traditional ballads in their British and North American variants. In addition to demonstrating the richness of the ballad tradition these records will, it is hoped, explore literary parallels and common sources and, at the same time, draw attention to specific aspects of thematic deviation, types of textual change and musical Variation. Not all the ballads recorded are from Professor Francis Child's great definitive collection THE ENGLISH AND SCOTTISH POPULAR BALLADS. Here the choice of material has been made on the basis of whether a ballad has entered into tradition both here and in North America, and been subject to the same folk processes that operated on most of the ballads included in the Child cannot.

Another factor which has influenced the selection of items is the single's familiarity with the material. By and large, both singres knew at least one item in each set of variants long before the project was embarked upon. This was not a matter of expediency; both singers are of the opinion that these songs work best when the singer has had time to assimilate the stylistic nuances which ultimately effect the shape of a satisfactory performance. Such assimilation involves paring through a series of stages, each one of which reveals new and sometimes contradictory elements in the balled.

Finally, as to the sources: Some of the pieces recorded here have been known to the singers from childhood and were learned from members of the family, or in Peggy Seeger's case from recordings of traditional singers. Some were learned directly from traditional singers encountered in the course of field-recording trips. Still others were learned from books and recordings made by other collectors. Almost all the pieces have undergone small textual and medicic changes with the passing of the years. A small number of texts are collations made from two or more sources. Where possible, collation details are included in the notes to the ballads; it is not however always possible to remember which were comes from where, and in such cases there is a bare statement of collation.

The best collectors of field material have published the material exactly as they found it, and often excellent tunes are accompanied by inferior or fragmentary texts—or an excellent text has been found with no melody. In such cases, melodies have been taken from other versions or, as in several instances, made by the singer. The two American versions of The Elfin Knight will demonstrate admirably the necessity of collation in certain cases.

The singers wish to acknowledge their indebtedness to Professor Bertrand Bronson's great work THE TRADITIONAL TUNES OF THE CHILD BALLADS. This magnificent work of scholarship has not only simplified the task of producing these recordings—that shelped to inform a new generation of English, Scots and American ballad singers as to the precise nature of an important part of their musical heritage.

© Peggy Seeger and Ewan MacColl, 1967

Producer: Harley J. Usill. Production Assistant: Josephine Beattie. Engineer: Stan Goodall. Cover Design: Denis Turner.



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Side No. 1 En Saga, Op.9 Luounotar, Op. 70 Side No. 2 Finlandia, Op.26 No. 7 Värsäug, (Spring Song) Op.16 The Bard, Op.64 The Dryad, Op.45 No. 1 Side No.3 Pohiola's Daughter, Op.49 Night-Ride and Sunrise, Op.55 Side No. 4 Oceanides, Op. 73 (Die Okeaniden) Tapiola, Op.112 Scottish National Orchestra Phyllis Bryn-Julson, soprano Sir Alexander Gibson, conductor

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ELLIS JOHNSON



JOE WILLIAMS



JIMMIE MAYS



THOMAS JOHNSON

HISTORY OF THE HARMONIZING FOUR

On October 27, 1927 four young students attending Dunbar Blementy School in South Richmond, Virginia got together to sing the praises of God. In 1927, these young men could not have known that they would be America's oldest continuous singing group. Over the years the Harmonizing Four has brought comfort, joy, and inspiration to millions of people.

The Harmonizing Four has been and still is a group of originality in singing spirituals. Their contribution to the world of gospel music is immeasurable and they continue to sing old gospel songs and arrange new compositions.

The present group consists of Thomas Johnson, Joe Williams, Lonnie Smith, Bills Johnson, and Jimmie Mujos. Thomas sings lead and second tenor. He is known for his great range and versatility Joe, the groups' manager, sings lead and settone. Lonnie sings lead and fist the lentent that helps to keep the group in perfect harmony. Ellis, with his deep voice, is a featured bass singer. He can thrill your soul with joy and he will bring tears ofly to the eyes of his fans. The latest member of the group is Jimmie Mays. Jimmie is an featured gutarist who enjoys this God given talent. Each member finds his natural pleasure in singing the songs of Zion.

For over 18 years the Harmonizing Four had broadcasted on mid station WRNL Every Stunday at 9.15 Richmond, and all surrounding areas, listeners are uned in to hear the four legendary men of gospel muste. The group has traveled and given service in 45 of 50 states. In 1966 the Harmonizing Four gave performancés in nine European Countries and throughout the past 55 years, the group has received many moving and standing ovations for their performances.

Here are some final words of inspiration. The legendary Harmonizing Four does not intend to retire or stop singing gospel music. AMEN!

SIDE ONE
THESE ARE THE TIMES THAT TRY
MENS SOULS 3.83
MORE AROUT JESUS 2.56
UNCLOUDY DAY 4.52
THE LORD IS MY LIGHT 5.00

SIDE TWO
JESUS STOOD BY MY SIDE 3.05
FOR YOU 3.56
FM A PHIGRIM 3.30
COME ON DOWN 2.42
I HEAR THE CHURCH BELLS
RINGING 2.40

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JOE WILLIAMS / Leaf Vocals and Baritone
LONNIE SMITH / Leaf Vocals and First Tenor
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JIMMIE MAYS / Guitar

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ROPICAL WAS











The Merrymen's TROPICAL WAVE

SIDE ONE

1. Calypso Classics - Medley J: May May - F. Slinger / Walk A Mite And A Half - Tand / Hitler Run / Lazy Man - Alexander / Michael Be A Man -Alexander / Melda - F. Slinger / Benwood Dick - F. Slinger / Jean And Dinah - F. Slinger / Chicken Chest - Lord Cristo / Love In The Cemetery -A. Roberts / Sante Manate - Trad / 2. Barbados Barbados - J. Young / 3. A Tourist - E. Straker / A. Aerobics - E. Straker

SIDE TWO

1 Rah The Salesman - E. Straker, .? Cayman Sand In Your Shoes R. Blonte (3) If You Don't Like Fun, Don't Come To The Islands -L. Straker of I. If You Need Someone - W. Kerr (S. Surfing Barbados - Jean Dr. (Moure - Edm. February)



THE MERRYMEN'S TROPICAL WAVE... ONTARIO PLACE, JUNE 1985....

THANKS TO THE FOLLOWING... ALAN SHEPPARD FOR THE STORY ON RAH THE SALESMAN ... JOHN ROETT AND MANI TAYLOR... SESSION MUSICIANS... IAN *LINEMAN* GIBBS... FOR BEING THERE JACKET CONCEPT AND PHOTOGRAPHY ... FRANK ASHE

RECORDING ENGINEERS... CHRIS GIBBS, FRANCIS CHANDLER PRODUCED BY THE MERRYMEN RECORDED IN THE STUDIOS OF CORAL ISLAND RECORDS, SEARLES, BARBADOS

La nuova Ciccio



rerie di Particcio

CICCIO PASTICCIO Mario Gerry

LATO A.

LATO B.

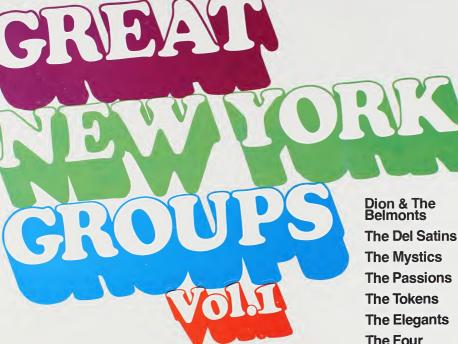
- 1) A LUNA A MENZU MARI
- 2) CICCIO PASTICCIO ACCALAPPIA FIMMINI 1a parte
- 3) CICCIO PASTICCIO ACCALAPPIA FIMMINI 2a parte
- 4) LA TARANTELLA DELLO ZU ZU
- 5) A CHE LARIA LA ME ZITA

- 1) CICCIO PASTICCIO RADIOCRONISTA ITALIA GERMANIA 1a parte
- 2) CICCIO PASTICCIO RADIOCRONISTA ITALIA GERMANIA 2a parte
- 3) CIURI D'ARANCIU
- 4) CICCIO PASTICCIO E LA TURISTA AMERICANA 1a parte
- 5) CICCIO PASTICCIO E LA TURISTA AMERICANA 2a parte

DISTRIBUZIONE G. SANTONOCITO

Via S. Maria di Betlemme 35 - Catania - Made in Italy





The Four Graduates

The Orients

The Five Discs

Randy & The Rainbows

The Four Epics others





SIDE ONE

- 1. LITTLE STAR (Randy & The Rainbows)
 Keel Music Pub. Co. BMI
- 2. TELL ME WHY (The Belmonts)
- 3. HELLO DOLLY (Vito & The Salutations)
- 4. SUNDAY KIND OF LOVE (The Mystics)
- 5. MADE FOR LOVERS (The Passions)
- 6. BRING IT ON HOME (The Five Discs)
 Kags Music Carp. BMI
- 7. TEARDROPS FOLLOW ME (The Del Satins)
- 8. I GOT THE BLUES (Dion & The Belmonts)
 Schwartz Music Ca. Inc.

SIDE TWO

- PLEASE WRITE (The Tokens)
 Hall Kaye Music BMI
- BELINDA (The Elegants) Metarion Music BMI
- QUEEN OF THE ANGELS (The Orients) Spectorius Music BMI
- 4. DANCE JO ANN (The Four Epics)
 Shelros Music/Hill & Range Songs BMI
- 5, I CAN'T BELIEVE (Dino & The Diplomats)
 Schwortz Music Co. Inc. ASCAP
- 6. CANDY QUEEN (The Four Graduates)
 Schwortz Music Co. Inc. ASCAP
- 7. NO ONE KNOWS (Dion & The Belmonts)
 Schwartz Music Co. Inc. ASCAP
- 8. A LOVERS PRAYER (Dion & The Belmonts)
 Schwortz Music Co. Inc.

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小林 旭ヒット・アルバム

VII / 3 = / 1 / 1 / 1	
北へ	昔の名前で出ています
さすらい	北帰行
純子	ついて来るかい
十字路	惜別の唄
黒い傷痕のブルース	さすらいの道
落日	ダンチョネ節
自動車ショー歌	ズンドコ節
オロロン慕情	こめんね



このレコードと同じ曲目のカラオケ盤がGW-5380/Y1,800で、同時発売されています。

ヒット・アルバム

A面 B面

北へ 1 昔の名前で出ています 石坂まさを作時 叶 弦大作曲 金崎孝路福曲 星野哲郎作詩/叶 弦大作曲/斎藤恒夫編曲

さすらい 2 北帰行 西沢爽作詩 植内要採谱 验林正一補作曲。小杉仁三編曲

守田 博作詩·作曲/春見俊介編曲

純子 3 ついて来るかい 資底 宝作诗作曲、贝野通亮细曲 遠區 定作時作曲 贝野通来编曲

十字路 4 惜別の唄

西沢 爽作詩 遠蘇 実作曲, 小杉仁三編曲 島崎藤村作詩/藤江英輔作曲/春見俊介編曲

黒い傷痕のブルース 5 さすらいの道 水島 哲作詩 Jシャハテル作曲 小杉仁三編曲 伊藤アキラ作詩/森田公一作曲/小笠原宴編曲

落日 6 ダンチョネ節 川内康範作詩 北原じゅん作・編曲 作許者不詳/神奈川県民語/春見俊介編曲

自動車ショー歌 7 ズンドコ節 星野哲郎作詩/叶 弦大作曲 軍松岩推場曲 作詩者不詳/作曲者不詳/安藤実親堪曲

> オロロン慕情 8 ごめんね 遠際 実作時作曲/只野通奏編曲 遠麻 実作時作曲/只野涌泰編曲

> > H 小林 加 伴奏 クラウン・オーケストラ

ニのレコードと同じ曲目を収めたカラオケ盤が GW-5380(¥1,800)として同時発売されております。

■ A 面 1.北へ(3'45')

名もない海に 様の花は咲けど 旅の町には やすらぎはないさ お前と別れた むなしき抱いて 俺は明日もまた 北へ流れる

お前のやさしき 酒に浮かべひとり 強い霧笛に あの夜をさがす 愛していりゃこそ つれなくしだが 今もこのBVで ゆれるほうえみ

男はふり向き 暗い空を見上げ つけた頻常に ふるさとを想う 真冬の浜辺に 傷あと埋め 歩はあきらめて 北へ流れる

2. さすらい(3'40')

1 みがまた来る 思い出つれて おれを流かせに 足許もなく なにをいまさら つらくはないが 旅の灯りが 遠く遠くうるむよ

2.知らぬ他国を 流れ流れて 過ぎてゆくのさ 夜風のように 恋に生きたら 楽しかろうが どうせ死ねまで ひとりひとりぼっちさ 信じているのさ 純子

3.あとをふりむきゃ こころ細いよ それでなくとも 適かな旅路 いつになったら この淋しさが 消える日がある 今日も今日も脈ゆく

3.純子(3'11')

遊び上手なやつに だまされていると 聞いた 噂だけだね 純子 純子 僕は淋しい

いつか目ざめた朝は そばに可愛く いたね ふるえながらも 純子 絶子 愛をくれたね

顔ればなれていても 忘れはしないよ 僕は 負けちゃいけない 純子 純介 移ってておくれ

風は話をつくる

だから附は きかない 純子 便りをおくれ

4.十字路(3'42')

あきらめてあきらめて お別れのお別れの くちづけしようよ ああふかい ふかい ふかい窓の中 すみれの色の 灯が一つ ともるト学路

もう逢えないね 初歩がおちるよ ああそっと そっと そっと うなづいた 愛しいあの削が 消えてゆく 要の十字路

夢だもの夢だもの

しあわせにしあわせに 祭しておくれよ ああ涙 涙 涙 見せまいと 軽かたく かみしめる くらい十字路

5. 思い傷痕のブルース(3' II')

器降る夜の この街角に 今日もまた おれひとり ああ あの娘の思い出に

誘われて ついひとり米てみたが なぜかしら 痛むのさ 思い心の傷あと

いつまでも この胸に焼きついて いつの目に 消えるのか 思い心の傷あと

網走おもいですさぶ風

0 6

¥ 2.500

前影抱いても凍ってしまう オロロンバイ オロロンバイ オホーツクの海…… 3. 俺と一緒に遊ぶ娘が死んだよ……

期日はいずこの町か

3.ついて来るかい(4'12')

ついて来るかい 何も聞かないで ついて来るかい 過去のある僕に 君を変していればこそ 生れ変われた僕なのさ ついて来るかい 涙をわけあい ついて来るかい 僕を信じて

ついて来るかい 貯気にせずに ついて来るかい 悲しみの僕に 身体の弱い君なのに 質労をかけてすまないね ついて来るかい 何も持たない僕に ついて来るかい しあわせ求めて

なんてそんなにかわいい論で

どこのみそらでネ 果てるやらダンチョネ

6. ダンチョネ節(3'19')

1.神の鳴と 飛行機のりは

2.色は黒でも 飛行機のりは 空じゃ天女のネ 色男ダンチョネ

3.流いてくれるな 解除の時にや なけば模様得がネ ままならぬダンチョネ

4. 情別の明(3'58") 1. 流き別れに かえかわて この高勝に 登るかな 悲しむなかれ 我が友よ

豚の衣を ととのえよ

2.別れといえば 告まり

この人の世の 常なるを

流るる水を 眺むれば

夢恥ずかしき 涙かな

3. 社がさやけき 瞳のいろも

またいつか見ん この別れ

5, さすらいの道(4'13')

すぎた告を みつめてる いくら口では 笑っても

忘れきれない 人がいる

(ta- ta- tan tan

1. 男は背中に 顔がある

※ {さすらいの道

※くり返し

蒸くり返し

遊くり返し

2.何を好んで 家をすて

誰が好んで 旅に出る

やっとみつけた 灯も

3. どこかで女の 声がする

4. 真赤な夕日の 荒野にも

飾がのぞんだ 花はなく

峠越えれば そのはてに

見知らぬ山が また続く

風がたちまち 消しに来る

別れたあいつに 良く似てる

俺のことかと 振り向けば 風がむなしく 吹くばかり

君紅の 軽も

君が縁の 思髪も

僕をみつめて流かすのさ ついて来るかい あしたからふたり ついて来るかい どこまでもふたり

5. 飛行機のりには 娘はやれぬ 今日の花嫁ネ 明日は後家ダンチョネ

6.明日は後家でも 飛行機のりと

そうて苦労がネ してみたいダンチョネ

風に散りますネ 桜花ダンチョネ

ホームの影で泣いていた

可愛いあの値が完られる

語ってくれた人よりも

体のすみで泣いていた

3. 元気でいるかと言う便り

送ってくれた人よりも

4.汽車の窓から手をにぎり

送ってくれた人よりも

8.ごめんね(4'10')

1,ごめんね ごめんね

ごめんね ごめんね

ほんとうに ごめんね

2.馬鹿だな 馬鹿だな

馬鹿だよ 馬鹿だよ

ほんとうに ごめんね

3.ごめんね ごめんね

ごめんね ごめんね

ほんとうに ごめんね

MADE IN JAPAN

君の寝顔に

110000

倹は生まれつき

夢をこわして

幸福あげずに

君を泣かせて

ホームの影で泣いていた

可要いあの娘が忘られぬ

トコ ズンドコ ズンドコ

俺も 俺も 生命を賭けてはいるけど

花は咲かない 花は咲かない

嘘が 嘘が 云えずに遠廻りして

夜の 夜の 酒場でつらいだろうな

酒にやつれて 酒にやつれて

苦労かけるね 苦労かけるね

いとしいあの娘が忘られぬ

トコ ズンドコ ズトトコ

返のにどか等のあよ

可愛いあの娘が目に浮ぶ

トコ ズンドコ ズトトコ

トコ ズンドコ ズトトコ

7. ズンドコ節(2'19")

1.7(車の窓から手をにどり 災ってくれた人よりも

2. 佐は桜木人は武士

7.今度逢うのは 九段の坂上

やれぬ娘が永 ゆきたがるダンチョネ

今度はながい命をもらい

生まれておいてよ

神戸じゃ渚と 名乗ったの

昔の名前で 出ています

いろんな男を 知るたびに

昔の名前で 出ています

ひろみの命と おきました

昔の名前で 出ています

2,北帰行(2'23')

吹は夜波に巡れて

北へ帰る旅人ひとり

毎はむなしく消えて

今日も朋をきすろう

いまは燃して行かん

さらば祖国愛しき人よ

明日はいずこの町か

なにを又語るべき

思要我を去り口

遠き思いはかなき希望

都すでに塗のく

仮流れてやまず

流れなの さいごの止り木に

あなたが止って くれるの待つわ

いつもこの胸 かすめる面影の

あなたを信じて ここまできたわ

あなたの似顔を ボトルに書きました

オロロンバイ オロロンバイ

1. 昔の名前で出ています(3'50")

京都にいるときゃ 忍と呼ばれたの

横浜の酒場に 戻ったその日から

あなたがさがして くれるの待つわ

忘れたことなど 一度もなかったわ

6. 落日(3'37")

うらぶれこの母に 吹く風想し

金もなくした 恋もなくした

明日の行方が わからないから

ままよ死のうと 思ったまでよ

生まれた時から この他のつらさ

落ちてはじめて 痛さを知って

恋にすがって まか傷ついた

赤い夕陽に 胸をあたため

知っているようで なにも知らずに

それでもこの身を つつんでくれる

どうせ死のなら 死ぬ気で生きて

生きて見せると 自分に言った

7. 自動車ショー歌(2'40')

竹のずいまで シボレーで

1.あの娘をペットに したくって

ニッサンするのは パッカード

ここらで止めても いいコロナ

2. ビュックリするほど タウナスで

おやマアキュリーな 人だこと

てなてなおだてに すぐルノー

あんまりコルトじゃ 好がらたぬ

オベルオベルは もうお止し

3.あなたは私の ブルバード

ミンクス買うのよ 約束を

キャロルと忘れて ダットさん

とっちめちゃおうと マツダけど

こんど逢ったら コンテッサ

逢えばやっぱり オースチン

4.ベンツにグロリア ねころんで

それでは試験に クライスラー

1.俺と一緒に泣いた娘が死んだよ……

ふたりでいつか来たあのときも

オロロンバイ オロロンバイ

2. 俺と一緒に笑う娘が死んだよ……

錚がなるなる リンカーンと

ワーゲンうちだよ 色恋を

忘れて勉強を セドリック

8. オロロン 慈情(3'38')

網走砕ねたひとり旅

刷が陥いてた.....

別にだもされ場のして

おまけに心臓が デボネアで

ジャガジャガのむのも フォドフォドに



HAROLD FIELDING

presents
JOE LAYTON'S
Drury Lane Theatre Production
of Margaret Mitchell's

Gone with the Wind

Music & Lyrics
HAROLD ROME

HORTON FOOTE

HARVE PRESNELL PATRICIA MICHAEL

IUNE RITCHIE as Scarlett O'Hara ROBERT SWANN as Ashley

Margaret Mitchell's



ISABELLE LUCAS MARION RAMSEY BESSIE LOVE DOREEN HERMITAGE RONALD ADAM HARRY GOODIER IAN HANSON

and BRIAN DAVIES as Frank Kennedy Music & Lyrics

HAROLD ROME DAVID HAYS and TIM GOODCHILD

HORTON FOOTE PATTON CAMPBELL

Lighting Designed by RICHARD PILBROW

Dance & Choral arrangements by TRUDE RITTMANN Orchestrations by KEITH AMOS

Choral Director JOHN McCARTHY

Personal Assistant to the Director EVELYN RUSSELL Assistant Musical Director GRANT HOSSACK

Assistant Choreographer HARRY NAUGHTON Musical Direction by

RAY COOK Entire Production Directed and Choreographed by

JOE LAYTON

Produced in association with Jose Enterprises Inc.

Side 1

I. OVERTURE-TODAY'S THE DAY (June Ritchie)

2. WE BELONG TO YOU (Patricia Michael and Robert Swann)

3. TARA (Harry Goodier)

4. TWO OF A KIND (Harve Presnell)

5. BLISSFUL CHRISTMAS-HOME AGAIN-TOMORROW IS ANOTHER DAY (Isabelle Lucas, Marion Ramsey,

Bessie Love, Cynthia Morey, Betty Winsett, Patricia Michael and June Ritchie)

6. LONELY STRANGER (Brian Davies and Chorus) 7. A TIME FOR LOVE

Hermitage) 8. WHICH WAY IS HOME? (June Ritchie)

and Marion Ramsey) (Harve Presnell and Doreen

Side 2

1. HOW OFTEN, HOW OFTEN (June Ritchie and Harve Presnell)

2. IF ONLY (Robert Swann and Chorus)

3. A SOUTHERN LADY

(Brian Davies and Chorus)

4. MARRYING FOR FUN (Harve Presnell)

5. BLUEBERRY EYES

(Isabelle Lucas and Marion Ramsey) 6. STRANGE AND

WONDERFUL (June Ritchie and Harve Presnell)

7. LITTLE WONDERS (Harve Presnell, Celina Frediani

8. BONNIE GONE (Isabelle Lucas and Chorus)

9. IT DOESN'T MATTER NOW (Harve Presnell)

FINALE

@ 1972

This "original cast recording" which runs for approximately 56 minutes does not include all the music from the stage production which runs for 2 hours and 40 minutes. Some numbers have had to be omitted, and others have been re-arranged both for time and to compensate for the lack of their visual element. For technical reasons Blissful Christmas and Bonnie Gone have been recorded with less voices than are used in the stage production. All artists taking part in the recording are members of the original London cast, but not all members of the original London cast take part in the recording.

The recording was made at EMI's Abbey Road studios in London on Sunday, June 18th, 1972. Recording Engineer: Alan Parsons Produced for records by WALTER J. RIDLEY

A musical which draws its inspiration from the most widely read novel of modern times, and follows the most successful film ever made, might be thought, as the London Daily Express remarked, to be making "a challenge unlikely to meet with success".

The challenge, as the Express admitted after the first night at Drury Lane, was fairly met and triumphantly won. The musical succeeds simply because it does not seek to tell every incident of the novel, or to re-stage every scene of the movie, but in the language of music and choreography it creates a new version of "Gone with the Wind" which has its own overwhelming appeal.

'The story," as the critic of the Financial Times noted, "makes ideal material for the book of a musical." The skill with which it is told in musical terms is clearly apparent in this recorded version where Harold Rome's brilliant score must exist alone without the fine libretto of Horton Foote and the inspired choreographic production of Joe Layton.

The plot is swiftly established musically in the opening scene on the lawns of Tara, the O'Hara plantation in Georgia. The year is 1861. Civil war between the North and South is in the air, but to the wilful young Scarlett O'Hara (June Ritchie) all that matters is that there's to be a party and "TODAY'S THE DAY" she hopes to declare her love for Ashley Wilkes (Robert Swann), the son of a neighbouring plantation owner. But Ashley plans to use the party as the occasion to announce his engagement to his cousin Melanie (Patricia Michael) who is deeply in love with Ashley ("WE BELONG TO YOU") and completely unaware of Scarlett's infatuation. Scarlett's father (Harry Goodier) is not so naïve; he warns his daughter that, rather than chase after a man who does not love her, she should cling to the reality of her home ("TARA"). In these three songs, we are given all the threads of the personal plot which is to be woven against the wider background.

The war comes, and Joe Layton achieves a magnificent coup de théâtre when (as the Evening News described it) "the eager young volunteers freeze into a military tableau against a vast Confederate flag. One by one they are picked off by the enemy. The impact is greater than any spectacular battle scene."

Ashley has married Melanie and gone to the war. Scarlett, out of pique, has married Melanie's young brother Charles (Ian Hanson) who dies from illness in military camp. Scarlett and Melanie move to Atlanta where they stay with Melanie's Aunt Pittypat (Bessie Love). At a party to raise funds for the troops, the widowed Scarlett shocks the staid Atlanta matrons by dancing with Captain Rhett Butler (Harve Presnell). The handsome Captain helps the South by running arms through the Northern blockade but scandalises Atlanta society by his rakish behaviour. Butler

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AEI

recognises in Scarlett a twin soul. They are "TWO OF A KIND", and fate must bring them together.

The war continues its course towards its inevitable destruction of the old Southern way of life. Aunt Pittypat's household bravely welcomes Ashley home on Christmas leave ("BLISSFUL CHRISTMAS"). Scarlett lives for the moment and, as ever, refuses to face the future ("TOMORROW IS ANOTHER DAY"). The soldiers in Atlanta know they are beaten, but try to reassure each other ("LONELY STRANGER").

At the height of the siege, Rhett Butler still finds time to visit the local brothel run by his old friend, Belle Watling (Doreen Hermitage). In both their philosophies, there is always "A TIME FOR LOVE". Atlanta succumbs to the army of the North, but, aided by Rhett Butler, Scarlett and Melanie succeed in escaping from the town and he puts them on the road for Tara. Scarlett now knows the truth of what her father told her. She must go home ("WHICH WAY IS HOME?"). The war is over and all that remains for her is Tara

With the end of the Civil war, the book, the film, the stage musical and this record itself, divide naturally into half. The second half is concerned with rebuilding-the rebuilding of Atlanta and the South by liberated slaves and the people of the North; and the rebuilding by Scarlett and Rhett of their own lives. The personal situation is charmingly pointed in one of the show's most appealing songs, "HOW OFTEN, HOW OFTEN", and the social situation is brilliantly expressed in the despairing song of the defeated Southerners, "IF ONLY".

To save Tara, Scarlett marries for money; very little of it, but she needs even that little to pay land taxes. Her husband, Frank Kennedy (Brian Davies) resents it when Scarlett takes a hand in his business ("A SOUTHERN LADY") but Scarlett becomes successful and in doing so causes Frank's death. Rhett comes back into her life and, instead of wasting sympathy on her second widowhood, he asks her to marry him-not for spite, not for riches, but this time for fun ("MARRYING FOR FUN"). It is an unconventional approach which wins her consent despite her continuing if fruitless passion for Ashley

The initial happiness of their marriage is expressed in a love song, "STRANGE AND WONDERFUL", and in the delightful folk-style ballad, "BLUEBERRY EYES" (Isabelle Lucas as Mammy and Marion Ramsey as Prissy). which celebrates the birth of their daughter Bonnie (Celina Frediani). With Bonnie as the link ("LITTLE WONDERS") the marriage of these two wilful people survives for several years but when the child is killed in a riding accident ("BONNIE GONE") the marriage is doomed. Melanie's death leaves Ashley free, but this very fact makes Scarlett realise the emptiness of her teenage infatuation. She hopes her marriage will survive but Rhett has stood too much over the years. It is too late for Scarlett to say she loves him. For Rhett, "IT DOESN'T MATTER NOW". He leaves her. For Scarlett, tomorrow must be another day.

Throughout the play, as Milton Shulman wrote in the Evening Standard, "choreography and music are brilliantly blended in a story-telling exercise that never stops for breath. There are no artificially set numbers to halt the momentum of the tale and every precise dance number propels the action forward."

The show has proved to be a triumph of artistic collaboration by producers, director-choreographer, composer, writer, and designers. Margaret Mitchell's unforgettable characters live again in their enchanting new setting. "What a musical!" exclaimed the Daily Express. "Singing Scarlett is here to stay." And here she is on record, for all the world to hear.

---I.B.

GONE WITH THE WIND opened at the Theatre Royal, Drury Lane, on May 3, 1972.

CONVERSE IN SPANISH

A complete primer in beginning Spanish by Lou Garcia, Panagra Language Expert and Public Relations Director. Edited by Professor Susana Redondo de Feldman, Spanish Dept., Columbia University. **FREE** WITH THIS RECORD A Panagra Airways Spanish-English dictionary An English-Spanish pronouncing dictionary with over 1,000 key words A pronouncing glossary of most frequently used phrases and idioms.



HEAR HOW TO CON-VERSE IN SPANISH

A complete primer in Spanish by Lou Garcia, Panagra Language Expert and Public Relations Director.

HOW TO USE THIS RECORD.

This album was prepared by a person whose native tongue is Spanish. It has been thoroughly edited by Prof. Susana Redondo de Feldman of the Spanish department of Columbia University.

It is designed to give you a basic introduction to the language. If you use this record properly, you will be able to converse in simple Spanish and be able to get along adequately in any country where the language is spoken.

Here is how you should use this record:

- 1. With the printed text of the material on the record (in your booklet) in front of you, listen to it thoroughly, completely. Get a feeling of how the sounds are uttered, the intonation, the speech pattern.
- 2. Listen to it again. This time, when the instructor pauses after each sentence, you repeat the sentence.
- 3. Do this again, perhaps three or four times. You may find that once or twice will suffice.
- 4. Now do it, without the script in front of you. Repeat the sentences without the script.
- Using the dictionary supplied with this record, make up practice sentences. Substitute other nouns for the nouns the instructor uses, and other verbs. You'll see that the record contains most of the basic sentence patterns used in everyday Spanish conversation; all you have to do is substitute other words.
- 6. Using the script supplied with this record, ask a friend to give you the English and see if you can repeat the phrase in Spanish. Then reverse the procedure: have the friend give you the foreign language phrase, then you supply the English translation.
- 7. Make up new sentences from the sentence patterns on the record and the new words in the dictionary, and try these with your friend or yourself.

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LADO A UN SEGUNDO MAS

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INMENSA MELODIA

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SABOR A MI

LIBRE DE PECADO

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INUTIL ES YA

APOYATE EN MI ALMA

YA VES, ASI PIENSO YO

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George Golla Quiet Moods Side One

NTCH WHAT HAPPENS
LIL' DARLIN'
LITTLE GIRL BLUE
LAGOA
YESTERDAY
FOR ALL WE KNOW

Side Two
ONCE I LOVED
CHEGA DE SAUDADE
AIN'T IT LONELY
VIOLETS FOR HER FURS
SERENATA

In that space between noise and nothing a kind of quiet waits for you. Not quie silence, its sound is more like the murmur of a flickering flame. Find that place within yourself and watch what happens. New harmonies will both fill and surround your spirit, carrying you to a new depth that will give resonance to your every mood.

George Golla has guided many to this place with his Latin-inspired guitar stylings. In the past he has recorded these journeys with such jazz greats as Stephane Grappelli and Don Burrows.

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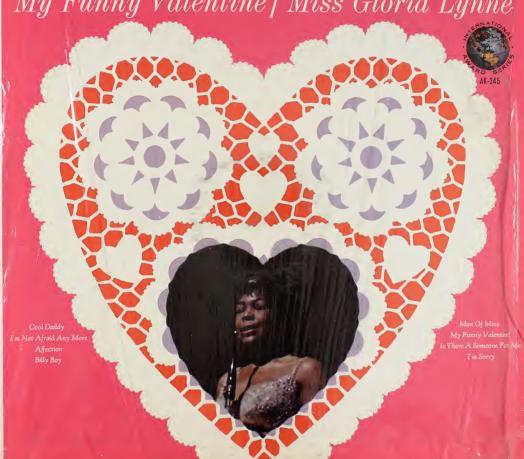


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Anna Moffo mit den ungarischen Geigern



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Edwin Ronald von und zu
Lippert-Weylersheim RENÉ KOLLO Tenor* / Walter Riß
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Emmerich Kálmán

Die Csárdásfürstin

SEITE 1 1. Akt

Vorspiel

Heia, heia in den Bergen ist mein Heimatland Lied der Sylva (mit Chor)

Dialog Boni — Feri — Sylva — Müdis

Alle sind wir Sünder · Die Mödis vom Chantan Marschensemble Boni — Feri — Mädis

Dialog Boni — Edwin — Sylva Sehr oft kann man sich verlieben

Ductt Sylva — Edwin

SEITE 2

(1. Akt Fortsetzung) Dialog Boni — Feri — Mädis

Aus ist's mit der Liebe · Ganz ohne Weiber geht die Chose

Lied des Boni (mit Chor)

Dialog Feri — Boni Cancan Nr. 1

Dialog Miska — Mädchen — Rohnsdorff — Edwin — Sylva

O jag dem Glück nicht nach Lied der Sylva (mit Chor) Dialog Edwin — Rohnsdorff Ja so ein Tenfelsweib

Reminiszenz Dialog Rohnsdorff — Boni

Hochzeitscsárdás

Dialog Edwin - Notar - Sylva - Mädis - Rohnsdorff

Heia, heia Finale I: Melodram Die Mädis, die Mädis Reminiszenz

2. Akt

Tanzwalzer Dialog Stasi — Edwin

Machen wir's den Schwalben nach Schwalbenduett Stasi — Edwin SEITE 3

(2. Akt Fortsetzung)

Diulog Sylva — Boni — Miska — Fürst — Fürstin — Stasi —

Edwin

Melodram (Schwalbenwalzer)

Weißt du es noch Duett Sylva — Edwin Dialog Boni — Miska — Stasi Mädel guck: Männer gibt's jo genug

Ductt Stasi — Boni

Dialog Edwin — Boni — Sylva

Dialog Edwin — Boni — Syrva

Tanzen möcht ich, jauchzen möcht ich Duett Sylva — Edwin Dialog Edwin — Sylva

Tusch

Dialog Fürst — Edwin — Fürstin — Sylva — Boni — Stasi

Orchesterfinale Nr. 2

SEITE 4 3. Akt

Cancan Nr. 2

Dialog Boni — Sylva — Feri

Nimm Zigeuner deine Geige · Jaj Mamám Terzett Sylva — Boni — Feri

Dialog Boni — Edwin — Stasi

Mädel guck Duettreminiszenz Stasi — Bonl Dialog Edwin — Sylva

Tanzen möcht ich

Ducttreminiszenz Sylva — Edwin

Dialog Fürst — Feri Tusch

Dialog Boni — Fürst — Sylva — Stasi

Tusch

Dialog Edwin — Fürst — Sylva — Feri

Orchesterfinale Nr. 3



HUBERT SMITH

The Coral Islanders and his Steel Band

Side 1 BLP-4005



LBOP-2866

ISLAND WOMAN
JEAN & DINA
MATILDA
RUN GIRLS, RUN
JUDY DROWNDED
CINDY

(Recorded in Bermuda)

Hip by Bermudo record to , Hamilton, Bermudo



HUBERT SMITH

The Coral Islanders and his Steel Band

Side 2 BLP-4005



L80P-2867

SUZANNE REDHEAD MARY ANNE **MICHELLE** NORA **SYLVIE**

(Recorded in Bermuda)

Alo by Beimude : ecold Co., Homilton, Beimude

MICHAEL RAYMER PIANIST PLAYS WORKS OF ALBERT NEFF

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STEREO SIDE A (23:00) 33 1/3 RPM DMU-82037

I REVERIE

PIANO TRANSCRIPTIONS OF WORKS BY J.S. BACH

II FUGUE
III CHACONNE

MICHAEL RAYMER PIANIST JOHN BINDER COMPOSER

C & P 1981 KATER RECORDS



SIDE B

(18:00)

PIANO SONATA NO. 2

I LYRIC II MOVING ALONG III FINALE





ПРЕЗАПИСЬТ ЗАБРАНЕН ВСИЧКИ ПРАВА ЗАПАЗЕНИ

Balkan Ton Irading

БДС 46-48-88

(303) CTEPEO

BTTTL 1014-A MADE IN BULGARIA

ГРУПА "САТУРН" Моят свят

1. Моят свят 2. Вярвай в мен 3. О, ужас 4. Земно чудо 5. Сложен свят 6. Не, не казвай 7. Разсъмване

ПРЕЗАПИСЪТ ЗАБРАНЕН ВСИЧКИ ПРАВА ЗАПАЗЕНИ

Balkan Ton Irading

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(303) CTEPEO

BTTTL 1014-B
MADE IN BULGARIA

ГРУПА "САТУРН" Моят свят

1. Сред руините 2. На седмото небе 3. Дали 4. Късно лято 5. It's a Pity (All Is Over)

MADE



韓國歌曲 第二集

31de]



CL 0025

李七範 (2) 處 坎

(3) 希皇의 나라로

ERS



韓國歌曲 第二集

Side 2



CL 0025

- 李觀玉
- 玄濟明
- ① 어머님의 마음 ② 봄 이 오 면 ③ 故 鄉 生 覺 ④ 산 들 바 람 ⑤ 바 우 고 개

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- 에 (김도향)
- 개 (조영남 . 김도향)
- 이밤에-(김도향)
 - (Living Next Door To Alice) 사랑해 (조영남,김도향)
- 너무합니다(김도향)

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CORNER PORTE PRESIDENT



MAX ROACH M 'BOOM

IC 36247 STEREO



SIDE 1 AL 36247 P 1980 CBS Inc.

- 1. ONOMATOPOEIA -O. Clay- 5:15
- 2. TWINKLE TOES -W. Smith- 3:34
- 3. CARAVANSERAL-J. Chambers- 4:05
 - 4. JANUARY V -M. Roach- 3:23
- 5. THE GLORIOUS MONSTER -M. Roach- 6:48





MAX ROACH M'BOOM

IC 36247 STEREO



SIDE 2BL 36247
P 1980 CBS Inc

- 1. RUMBLE IN THE JUNGLE -O. Clay- 7:13
- 2. MORNING/MIDDAY -O. Clay W. Smith- 6:50
 - 3. EPISTROPHY -T. Monk K. Clarke- 4:18

4. KUJICHAGALIA -R. Brooks- 6:26

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TUF LP 0619 331/3 RPM

Side One

G-CLEF MEETS FUNKY DRUMMER CAMILLE VOLUME

- 1. Boomin' In Ya Jeep
- 2. Short Blue
- 3. Panic
- 4. Wet Panic

(J. Cavaseno/C. Gainer)

Street Tuff Tunes (ASCAP)/Ghetto Philharmonic Music (ASCAP)/Funky Drummer Music (ASCAP)

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TUF LP 0619 331/3 RPM

Side Two

G-CLEF MEETS FUNKY DRUMMER CAMILLE VOLUME I

- 1. Pro Black
- 2. Sub-Zero
- 3. Watergate
- 4. Abstract

(J. Cavaseno/C. Gainer)

Street Tuff Tunes (ASCAP)/Ghetto Philharmonic Music (ASCAP)/Funky Drummer Music (ASCAP)

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For To Those Who Love... The Journey Mome

By Enrico Garzilli

Stereo · 33 1/3 RPM



Side One 7191 009037 - A

- 1. FOR TO THOSE WHO LOVE ...: 37
- 2. LORD BRING US BACK 5:27
- 3. PENITENCE 3:07
- 4. THE LORD IS MY SHEPHERD 2:30
- 5. I'LL NEVER LEAVE YOU ORPHANS 2:56
- 6. JOHN XV 3:18
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For To Those Who Dove... The Journey, Mome

By Enrico Garzilli

Stereo 33 1/3 RPM



Side Two 7190 009037 - B

- 1. LORD TEACH ME TO LOVE 4:02
- 2. SING THE LORD A NEW SONG 1:55
- 3. FATHER BE PRAISED 5:43
- 4. LORD OF FREEDOM 2:47
- 5. ROMANS VIII
 (For To Those Who Love God) 3:31
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Record Production Workshop 1975-1976

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- 1. SUE'S BLUES -Sunshine Memorial Orchestra
- 2. HELLO WORLD Woody Woodbury and Wife
- 3. ILLUSION Margaretta Post, piano
- 4. ROLLING WIND -Ken Hill and Steve Doughty

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Record Production Workshop 1975-1976

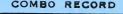
DM 84640 Stereo © 1976 Record Production Workshop



- 1. AS IT WERE NEVER TOLD Ken Hill, vocals
- 2. NANCY FROMOKLAHOMA Robert Fugo; vocals electric guitar, Jim Guardino, Guitar, John Knapp, Tenor Saxophone, Bill Payne, Back up vocals & electric guitar, David Schultheisz, Back up vocals, piano, Alto Saxophone, John Seitz, Percussion
- 3. SWEET MELISSA Megaton
- 4. WORLDS END The Fifth Fret Quartet

GIROTONDO DI STORNELLI

TORNELLI arte I II **GIROTONDO** DI STORNELLI parte I (E. Bargagli) STORNELLI parte II GIROTONDO DI (E. Bargagli) GIRANDOLA ALLEGRI STORNELLI DI (A. Sassetti)



ROSINA E IL CAPELLONE (A. Sassetti) VIAGGIO DI NOZZE (E. Bargagli) STORNELLI A DISPREZZO (E. Bargagli)

MIRELLA con il Trio Marino e il complesso Aurora

MADE IN ITALY

AREERATI I DIRITI

GIROTONDO DI STORNELLI

LA PASTORELLA E IL CAVALIERE DI MONTAGNA

(A. Sassetti)

LA SIGNORINA E IL CALABRONE

(A. Sassetti) LA BARBIERA

(E. Bargagli)



LA SORELLA DEL CURATO

(A. Sassetti) CORSA DEI PARTITI

(E. Bargagli)

LA SUOCERA E LA NUORA

(E. Bargagli)

MIRELLA con il Trio Marino e il complesso Aurora

COMBO RECORD

STORNELLI

CAVALIERE DI MONTAGNA

CALABRONE

COMBO RECORD

33 1/8 giri

D R.

LP 20120 - B

ST

ST 9748

P) 1973

JRATO

FITI

NUORA

Marino

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PAGERYATI I DIRITTI DIRI

Z MADE

THE COUNTRYMEN

- 1. I Ain't Never
- 2. Song On The Juke Box

Side One 33 1/3 RPM



Stereo 4358A

- 3. Ramblin' Man
- 4. The Best Way I Know How
- 5. Six Days On The Road
- 6. Linda On My Mind
- 7. Marie Lavaux

THE COUNTRYMEN

- 1. Statue Of A Fool
- 2. Roll On Big Mama

Side Two 33 1/3 RPM



Stereo 4358B

- 3. You Gave Me A Mountain
- 4. Rub It In
- 5. Why Me Lord
- 6. You Can Have Her (I Don't Want Her)

COLDWAVE

"SURRENDER"

CW 7012 STEREO All songs (BMI)



33 1/3 RPM SIDE ONE

Executive Producer: TONY DENNARD Co-Producer: DAVID PRIDGEN

- 1. KEEP THE BLOOD ON THE DOORPOST (3:11) Soloist - MARY A. STEWART
- (Mary A. Stewart) Cynthia-Michelle Music 2. YES I LOVE YOU JESUS (2:41)
- Soloist PAMELA D. THOMAS (Pamela D. Thomas) Cynthia-Michelle Music
- 3. JESUS BE A FENCE AROUND ME (3:31)
 Soloist PAMELA D. THOMAS
- Arranged by Pamela D. Thomas

 4. I TRADE A LIFE TIME (3:16)
- Soloist MARY A. STEWART Arranged by Mary A. Stewart
- 5. THE LITTLÉ WOÓDEN CHURCH (4:51) Soloist - MARY A. STEWART (Arr: Mary A. Stewart) Cynthia-Michelle Music

COLDWAVE RECORDS "SURRENDER"

CW 7012 STEREO All songs (BMI)



33 1/3 RPM SIDE TWO

Executive Producer: TONY DENNARD Co-Producer: DAVID PRIDGEN

- 1. HIS EYES IS ON THE SPARROW (MEDLEY) (4:31)
 Soloist PAMELA D. THOMAS
 (Words: C.D. Martin/Music: Charles H. Gabriel)
- 2. SURRENDER (3:18)
 Soloist MARY A. STEWART
 (Rev. W.D. Brown & Willie Morganfield)
 Arranged by Kenneth Morris
- 3. BECAUSE HE LIVES (3:54)
 Soloist PAMELA D. THOMAS
 (Words: Gloria & William Galther/Music: William Galther)
- 4. HE WILL GIVE YOU WHAT YOU NEED (3:28)
 Soloist PAMELA D. THOMAS
- (David Pridgen) Dapri Music 5. LORD LET ME BE (4:05) Soloist - MARY A. STEWART (David Pridgen) Dapri Music

Again day wall the wall which which a series of the series who the day of the party to make the fact of the facts 7-1 Agheru and Blue Black of The Ungpoken Heard Soon Come...Instrumentals Side A 1. Welcome 2. Meals To Dinner Time Prelude 3. Truly Unique 4. Live At Home The Royal State of Red the Royales. 70 Wiley Yest W. R. H. Had ©©2002 7 Hear Enferprises. Manufactured and distributed by Fat Beats Distribution. rdic Soven Havy Enforming, Lt

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Manufactured and distributed by

Fat Beats Distribution.

South Secretary and who are the south of the secretary of Stay May a straday to Feet Department of the State Dep 74.00 Agheru and Blue Black of The Ungpoken Heard Soon Come...Instrumentals 1. This Is Me 2. Jamboree 3. Bear You 4. Smiley Manufactures

Manufactures

Fat Beats Distribut. To White Seet who sky then @@2002 7 Head Enferprises. Manufactured and distributed by Fat Beats Distribution.

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STREET LIFE

CRUSADERS





MCA 5428-9 3094 - A

STEREO SIDE 1

MCA RECORDS INC.

- STREET LIFE (Joe Sample-Will Jennings)
 - 2. MY LADY (Wilton Felder)

PRODUCED BY WILTON FELDER, FOR CRUSADERS PRODUCTIONS, INC. "STIX" HOOPER AND JOE SAMPLE

STREET LIFE

CRUSADERS





MCA 5428-9 3094 - B



STEREO SIDE 2

- RODEO DRIVE (High Steppin') (Joe Sample)
- CARNIVAL OF THE NIGHT (Wilton Felder)
 - THE HUSTLER ("Stix" Hooper)
 - NIGHT FACES (Joe Sample)

FOR CRUSADERS PRODUCTIONS, INC. PRODUCED BY WILTON FELDER.

FOLKWAYS Records

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 331/3 RPM

@ 1961 Folkways Records & Service Corp., 121 W. 47 St., NYC, USA

MARC CHAGALL written and read in Yiddish

AARON KURTZ

SIDE I



FL 9949 A

PART I

FOLKWAYS Records

AND SERVICE CORP., 121 W. 47 ST., N.Y.C.

Long Playing Non-Breakable Micro Groove 331/3 RPM

© 1961 Folkways Records & Service Corp., 121 W. 47 St., NYC, USA

MARC CHAGALL

written and read in Yiddish

AARON KURTZ

SIDE II



FL 9949 B

PART II



"HE BROUGHT ME" REV. THOMAS L. WALKER



BROUGHT ME FROM 4:

(William Thorne)

GREAT THINGS 2:39 (Jessie Dixon, Lexicon Music/Dixon Music ASCAP)

MY GOD IS A GOOD GOD 2:00

(James Barnes)

(Glen Campbell, Beachwood Music)

© 1983 All Songs Published by
Atlanta International Music
AIM (T) Publishing BMI

P 1983 Atlanta International
Record Co., Inc.
Record Co., Inc. 881



"HE BROUGHT ME" REV. THOMAS L. WALKER

SIDE TWO

A CLOSER WALK

(Public Doma...

HE STOOD BY MY SIDE

(Malaco Music BMI)

© 1983 All Songs Published by

Atlanta International Music

AIM (T) Publishing BMI

(P) 1983 Atlanta International

Pacord Co., Inc.

881 Memorial I LOVE JESUS MORE TODA



LUSHY BANTON "EXERCISE"

331/3 rpm mixed by: VICTOR FRANCO and TONY T at DA CRIB STUDIO



ADEX - 003 SIDE A

REGGAE SIDE

PRODUCED & ARRANGED by: TONY I & AL TAYLOR of DA CRIB STUDIO,
CONEY ISLAND, BROOKLYN, NY
CO-EXECUTIVE PRODUCER: ALAN ONATOLU
EXECUTIVE PRODUCER: ADE ADEOYE

EXECUTIVE PRODUCER: ADE ADEOYE

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LUSHY BANTON "EXERCISE"

331/3 rpm mixed by: **VICTOR FRANCO** and TONY T at



ADEX - 003 SIDE B

REGGAE HOP SIDE

REGGAE HOP SIDE REGGAE HOP SID

HI-LIFE RECORDS

SHLP-62 Stereophonic



SIDE A 331/3 RPM

DO RE MI TRIO

- 1. On A Slow Boat To China
- 2. Saturday Night Fish Fry
- 3. I May Be Wrong

4. Old Man River
5. My Lucky Day
6. Route 66

PECORDS INC. 1650 BROADWAY, NEW YORK 19.

HI-LIFE RECORDS

SHLP-62 Stereophonic



SIDE B 331/3 RPM

DO RE MI TRIO

- 1. Little Girl
- 2. I Can't Get You Off My Mind
- 3. There's Only One Dream

4. Oo-Wee
5. By Candlelight
6. Blue Skies

AFCORDS INC. 1650 BROADWAY, NEW YORK 19.

HANDEL TER MUSIC

I—Overture - Adagio - (Allegro) - Andante II—Allegro - Air - (Menuet) - Bourrée

High

HSL 9018 **XTV**

21760



Fidelity

THE HEWITT ORCHESTRA

MAURICE HEWITT, Conductor

MAURICE HEWITT, Conductor

Recorded in Paris

(SUE)

Recorded in Paris

NICROGRADIA

NICROGRADIA

SELECTION

SELECTION

NICROGRADIA

SELECTION

SELECTION ISSUED BY THE HAYON SOCIETY, INC. MADE IN 15.P

(19 min.)

SOCIETY RECO

WATER MUSIC

(Complete)

I-Hornpipe - (Allegro) II--(Allegro) - (Hornpipe) - Menuet - Air III--Lentement - Air - Menuet - (Menuet) -(Gigues) - (Menuet) Coro

High

HSL 9018 XTV 21761



Fidelity

(20 min.)

THE HEWITT ORCHESTRA

MAURICE HEWITT, Conductor
Recorded in Paris

SSURD BY
NG 331/3 R.P.M. MICROGROUS. ISSUED BY THE HAYON SOCIETY, INC MADE IN US.F.



NAVIDADES CON CHUITIN LECHON LOCO LA LECHONA VIUDA

RADA-162 33 1/3 RPM



LADO A

1. LECHON LOCO - Truya .

2. ME LAS PAGARAS - Guaracha Jibara

3. COSA DE BORRACHO - Plena Jibara

4. LO MAS QUE QUERIA - Truya

5. TU ERES LA CULPABLE - Aguinaldo

Odure St. Biklyn.

SAN GERMAN RECORD: 89 Moore St.



NAVIDADES CON CHUITIN LECHON LOCO LA LECHONA VIUDA

RADA-162 331/3 RPM



LADO B

- 1. MIL FELICIDADES Aguinaldo
 - 2. SE QUE VOLVERAS Truya
 - 3. LA BIEN PAGA Pasodoble
- 4. LA LECHONA VIUDA Truva
 - 5. EL SANTERO Seis Chorrao

5. EL SANTERO - Seis Chorrao

5. EL SANTERO - Seis Chorrao

5. SAN GERMAN RECORD, 89 Moore 51. 1814140.



MERENGUES Y CUMBIAS con las guitarras y el ritmo del TRIO FONSECA

AP-66



Side A 33 1/3 R.P.M.

1.- CUANDO ME MUERA - Cumbion - (Julio San Juan)

2.- MORENITA - Merengue - (Julio San Juan)

3.- VOX A PADECER - Sonsonete - (Oscar Fajardo)

4.- LOCO ENAMORADO - Bolero - (D. R.)

5.- CANTO PROVINCIANO - Cumbión - (Julio San Juan)

THE SOUTHEASTERN RECORDS. HIALEAN. ELORIDA



MERENGUES Y CUMBIAS con las guitarras y el ritmo del TRIO FONSECA

AP-66



Side B 33 1/3 R.P.M.

1.- NO ME HAGAS SUFRIR - Cumbion - (Julio San Juan)

2.- LA QUISE MUCHO - Merengue - (Buitraguito)

3.- PROVINCIANITA - Merengue - (Faustino Hierro)

4.- EL COLLAR - Sonsonete - (Hector Bustos)

5.- FIEBRE LOCA - Bolero - (Oscar Fajardo)

MANUTACTURED BY SOUTHEASTERN RECORDS. HIALEAM. FLORIDA

BIH MI RECORDS ®

> LO MEJOR DE JULIO ERAZO

Lado 1



MLD - 2017

- 1-MI TINAJITA (Gustavo Rada)
- 2-MI CHOLITA (Gustavo Rada)

3- EL PALO QUE ...
4- PIQUE MODERNO (Julio Erazo)
5- VUELVE A MI (E. Cabellero)
6- PABLITO (J. Erazo)
(3498)

MIAMI RECORDS DIST. CORP.



LO MEJOR DE JULIO ERAZO

Lado 2



MLD - 2017

- 1 DOÑA CHEPA (J. M. Peñaranda)
- 2-EL OJO PELAO (J. M. Peñaranda)

3-MARIA Y SU ... (Julio Erazo)
4- PUYA PUYARA (Julio Erazo)
5- SIN ESPERANZA (Julio Erazo)
6-- SIRVIENTAS MODERNAS (J. Erazo)
(3499)

MIAMI RECORDS DIST. CORP.

THE RESERT PATTERSON SINGERS "GIVE HIM A CHANCE"

PRODUCED BY GEORGE BUTLER





VPS 16532 SIDE 1 VPS 16532 A STEREO

- 1. GIVE HIM A CHANCE (M. LANE) 3:02

- 3. TROUBLE DON'T LAST ALWAYS

(ARR. BY R. PATTERSON) 3:16

S. I THANK MY LORD (HE BROUGHT ME FROM A LONG WAYS)

(ARR. BY R. PATTERSON) 2:33

6. TOP OF THE MOUNTAIN

(ARR. BY R. PATTERSON) 2:15

(ARR. BY R. PATTERSON) 2:15

(ARR. BY R. PATTERSON) 2:15

THE ROBERT PATTERSON SINGERS "GIVE HIM A CHANCE"

PRODUCED BY GEORGE BUTLER





VPS 16532 SIDE 2 **VPS 16532 B** STEREO

- 1. COME TO JESUS (HE WILL DELIVER YOU) (R. PATTERSON) 2:42
- 2. LET NOT YOUR HEART BE TROUBLED
- (R. PATTERSON) 2:54 3. TELL JESUS
- (R. PATTERSON) 2:52
- 4. A PITY AND A SHAME

4. A PITY AND A SHAME
(M. WILLIAMS) 3:18
5. GREAT-DAY COMING
(R. PATTERSON) 2:07

OF
UNITED ARTISTS RECORDS INC.

PARKWAY RECORDS

(R)

AMERICAN FOLK SONGS RAUN MacKINON

Side 1 SP-7024



STEREO 331/3 RPM

(SP-7024-A)

- 1. HOUSE CARPENTER (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 2:49
 - 2. LITTLE DAVID (Raun MacKinnon)
 Cameo-Parkway Publ. (BMI) 2:07
- 3. WAY FARING STRANGER (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 2:16
- THE TREES THEY DO GROW HIGH (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 3:43
- 5. FREIGHT TRAIN (Elizabeth Cotton) Melody Trails, Inc. (BMI) 1:52
- 6. I KNOW WHERE I'M GOING (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 1:41
- 7. BONNIE, EARL OF MURRAY (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 2:14



PARKWAY RECORDS ®

AMERICAN FOLK SONGS RAUN MacKINON

Side 2 SP-7024



STEREO

331/3 RPM (SP-7024-B)

- 1. PRETTY POLLY (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 2:30
- 2. WHAT SAYS THE HEART (Raun MacKinnon)
 Cameo-Parkway Publ. (BMI) 2:20
- 3. TRUE LOVERS FAIRWELL (Raun MacKinnon)
 Cameo-Parkway Publ. (BMI) 2:10
- MARY WORE THREE LINKS OF CHAIN (Raun Mackinnon) Cameo-Parkway Publ. (BMI) 1:45
- 5. DINKS BLUES (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 3:49
- 6. LEATHER WING BAT (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 1:36
- 7. GREENWOOD SIDE (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 2:35



VESUVIUS Reg.

TONY DALLARA SINGS

TONY DALLARA (Orchestra: EZIO LEONI)





Recorded In Italy By: GURTLER

1 - BAMBINA BAMBINA (Dallara-Mogol-G. Libano) 2:30 2 - PRIMO AMORE (Simoni-Lavagnino) 2:21
3 - BACI BACI (Phillips-Vance-Dallara-Mogol), 2:22
4 - AMIAMOCI COSI' (Locatelli-De Ponti) 2:15
5 - MI SENTO IN ESTASI
(Robuschi-Stellari) 2:21
6 - NULLA RIMPIANGERO
(Notarius-dumont) 2:06

RECORDS - A DIVISION OF METRO GOLDMAN, METRO 2 - PRIMO AMORE (Simoni-Lavagnino) 2:21

VESUVIUS

TONY DALLARA SINGS

TONY DALLARA (Orchestra: EZIO LEONI)

4408 B 331/3 R.P.M. STEREO VOCAL



Recorded In Italy By: GURTLER (BIEM)

- CATERINA (Shuman-Bower-Pinchi-Dallara) 2:01 2 - CATERINA (Shuman-Bower-Pinchi-Dalidra) 2:01
2 - COME TE (Testoni-Camis) 2:30
3 - POVERI MILIONARI (Verde-Trovajoli) 2:29
4 - CONDANNAMI (Testoni-Abbate-Panzuti) 2:38
5 - SONO PAZZO DI TE
(Abbate-Futur) 1:56
6 - NON E' COSI' (Vantellini) 2:20

MGM RECORDS - A DIVISION OF METRO. GOLDMAN.



Unauthorized Duplication is a violation of applicable laws

SIDE A



33 1/3

THE ARGUMENT PART I

BY MICHEAL ASOUNA

WRITTEN BY SUGAR ALOFS

Executive Producer Herbert Sam De Suzo

Music Arranged By Leston Paul

Records Mix By Sunset Studio

DD 002 -89



Unauthorized Duplication is a violation of applicable laws

SIDE B

33 1/3

PUBLIC ADVISE PART 2

BY MICHEAL ASOUNA

WRITTEN BY SUGAR ALOES

Executive Producer Herbert Sam De Suzo

Music Arranged By Leston Paul

Records Mix By Sunset Studio

DD 002 -89



Dialogue — La Malassis — Le Toxin — La Gaubade — La Changeante — L'heureuse Hymen — L'amant content (12:03)

Side 1

H25018

BOISMORTIER

2. DAPHNIS ET CHLOE

(16:40)

Marche - Menuet - Contredanse Air - Gavotte - Loure - Bourree - Musette

Tambourin

WALTER GERWIG, Lute

Chamber Orchestra

EMIL SEILER, Conductor

A DIVISION OF METRO-GOLDWYN-MAYER, INC. • Mode in U.S.A.



MICHEL de la BARRE

MAJOR FOR FLUTE

(10:12)Grave Vivement — Tempo I — Chaconne GUSTAV SCHECK, Flux

Side 2

JEAN MARIE LECLAIR

2. SONATA FOR VIOLIN & CONTINUO, TOMBEAU"

Grave - Allegro ma non troppo -Gavotte (grazioso) — Allegro ULRICH GREHLING, Violin FRITZ NEUMEYER, Harpsichord

MON RECORDS • 4 DIVISION OF METRO-GOLDWYN-MAYER, INC. • Made in U.S.A.

VICENTICO VALDES "CANTA AL AMOR"





L 31065 SIDE 1 COMPATIBLE STEREO

1. HOY LOGRE TENERTE (L. Garcia) (2:48)

2 S! YO PUDIERA CONVERSAR CON DIOS (N. Ned-Spanish lyric C. Alonso) (BMI) (3:04)

3. SONE CONTIGO (I. B. Tarraza) (BMI) (3:06)

4. YO NO DEJO DE AMARTE

(T. Fergo) (BMI) (2:28) 5. FANTASMA DE AMOR (H. Gonzales) (3:30)

T. Fergo) (BMI) (2:28)
5. FANTASMA DE AMOR (H. Gonzales) (3:30)

A Vinco Production
Orch. cond. by Vicente Valdes
Arranged by Joe Cain

APTISTS RECORDS, INC. • A TRANSAMERICA COMPANY • NEW YORK 19, MT.

VICENTICO VALDES "CANTA AL AMOR"





L 31065 SIDE 2 COMPATIBLE STEREO

1. LA MANO (R. Cabrera-A. Martinez) (BMI) (2:53)

2 SONE (C. Valdes Miranda) (BMI) (3:3). POR AMOR (R. Solano) (BMI) (3:23) SONE (C. Valdes Miranda) (BMI) (3:02)

MURMULLO (E. Rosell) (BMI) (2:49)

TANTO (P. Delgado) (BMI) (3:08)

5. TANTO (P. Delgado) (BMI) (3:08)
A Vinco (BMI) (3:08)
A Vinco (BMI) (3:08)

Orch. cond. by Vicente Valdes
Arranged by Joe Cain

APTISTS RECORDS, INC. • A TRANSAMERICA COMPANY • NEW YORK B. M.Y.



LOGAN ENGLISH in American Folk Ballads

331/3 RPM MICROGROOVE



SIDE ONE **MF 388**

- 1. ROLL ON COLUMBIA 2:20
- 2. THE DEWY DENS OF YARROW 2:40

2. THE DEWY DENS OF TARROW

3. MULE SKINNER BLUES 2:55

4. RED CLAY COUNTRY 2:23

5. BUCK-EYE JIM 2:10

6. SHENANDOAH 2:40

7. THE TALKING FISHING BLUES 2:55

LOGAN ENGLISH, Vocal - Guitar
Eric Weissberg, Vocal-Guitar-Banjo-Mandolin
Marshall Brickman, Vocal-Fiddle-Bass



LOGAN ENGLISH in American Folk Ballads

331/3 RPM MICROGROOVE



SIDE TWO **MF 388**

- 1. THE DANCE SET 3:15
- 2. LITTLE BROWN DOG 2:18

2. LITTLE BROWN DOG 2:10
3. HE'S IN THE JAILHOUSE NOW 2:45
4. THE KENTUCKY MOONSHINER 1:25
5. MY LAST OLD DOLLAR IS GONE 2:22
6. PRETTY SARO 2:06
7. MOLE IN THE GROUND 1:37
8. KING'S HIGHWAY 1:42

LOGAN ENGLISH, Vocal - Guitar - Banja - Mandolin Marshall Brickman, Vocal - Fiddle - Bass Martin Lorin, Vocal

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AL COMPAS DE MIS RECUERDOS VARIOS ARTISTAS

S.E. 9383 LADO-A 33 1/3 R.P.M. ESTEREO R.I. 5731

2.- YO LA QUERIA PATITA-Vais
3.- HISTORIA DE MI VIDA-Vais
4.- LA FLOR DE LA CANELA-Vais
5.- JUANITA-Vais
6.- NUNCA PODRAN-Vais
7.- LIMEÑA-Vais
8.- IMAGINACION-Vais

Ver la relación de intérpretes, autores y editoras en la contratapa de este disco.

Industria Peruana · M.R.

AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO



AL COMPAS DE MIS RECUERDOS VARIOS ARTISTAS

S.E. 9383 LADO-B



33 1/3 R.P.M. ESTEREO R.I. 5731

1. TRISTE DESPEDIDA Vals
2. IVIVA EL PERU Y SERENO! Vals
3. MELGAR-Vals
4. MI PERU-Vals
5. LA ROSA DEL PANTANO Vals
6. DEJALO QUE SE VA YA Vals
7. REGRESA Vals
8. YA NO ME QUIERES Vals

Ver la relación de intérpretes, autores y editoras en la contratapa de este disco.

AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO

VESUVIUS

Reg.

AMORI D'ALTRI TEMPI

("Romantic Songs of Yesteryear")

Vocalist: EMILIO PERICOLI (Orchestras: BRUNO CANFORA and ILLER PATTACINI (*))

4404 A
BIEM
Recorded in Italy by:
RICORDI



STEREO

- 1. COME UNA SIGARETTA (Mascheroni-Mendes)
 - 2. SCETTICO BLUES (Rulli-De Filippis)
- 3. COME UNA COPPA DI CHAMPAGNE (*) (Rampoldi-Borella)
 4. VIPERA (E. A. Mario)
 - 5. CIONDOLO D'ORO (Guglielmetti-Cherubini)
 - 6. TANGO DELLA GELOSIA (Mascheroni-Mendes)
 - 7. ADDIO TABARIN (Rulli-Borella)
 - 8. IL TANGO DELLE CAPINERE (Bixio-Cherubini)

Distributed By MGM RECORDS,

VESUVIUS

Reg.

AMORI D'ALTRI TEMPI

("Romantic Songs of Yesteryear")

Vocalist: EMILIO PERICOLI
(Orchestras: BRUNO CANFORA and ILLER PATTACINI (*))

4404 B
BIEM
Recorded in Italy by:
RICORDI



STEREO
33½ R.P.M.

- ABAT-JOUR (Cobianco-Neri)
- 2. COME PIOVEVA (*) (A. Gill-M. Testa)
- VIOLINO TZIGANO (*) (Bixio-Cherubini)
 - 4. ADDIO, SIGNORA ! . . . (Simi-Neri)
 - 5. TIC TI, TIC TA (Feola-Lama)
 - 6. SIGNORINELLA (*) (Valente-Bovio)
 7. CAPINERA (A. Civiliani)
- 8. FILI D'ORO (*) (Buongiovanni-Capurro)

Distributed By MGM RECORDS, NEW YORK



NEW ENGLAND CHESTNUTS 2

Rodney & Randy Miller

- 1. Ross' Reel/Lady of the Lake/ Forester's Hornpipe 5:15
- 2. Steamboat Quickstep/White Cockade/ New Rigged Ship 3:47
- 3. Road to Boston/Jenny's Gone to Linton 3:53
- 4. Glise de Sherbrooke/Whalen's Breakdown 4:05
- 5. Petronella/Green Mountain Petronella 5:09

©/P 1981 Alcazar Productions, Inc.



NEW ENGLAND CHESTNUTS 2

Rodney & Randy Miller

- 1. O'Donal Abhu/Rocks of Brae/ Meeting of the Waters 3:59
- 2. Maggie Brown's Favorite/Shetland Boston 3:53
- 3. The Gay Gordons/Farewell to the Glen 3:15
- 4. Fisher's Hornpipe 4:03
- 5. Heather Island/Amelia's Waltz* 5:49

* © Bob McQuillen 1981

©/P 1981 Alcazar Productions, Inc.

SPINNING LEAVES OVF bridges for free marigolds © 200a

SPINNING EAVES the transier northern which the marning transistor radio lonely firefly



Igor Strawinsky Symphonie in C für Orchester

1. Moderato alla breve

2. Larghetto concertante - attacca:

3. Allegretto

4. Largo - Tempo giusto, alla breve

Berliner Philharmoniker

Dir.: Herbert von Karajan

P 1972 Polydor International

GmbH, Hamburg

Author Bull 10 pur 100 pur 100 stufful 114



RONDALLITA

PENSAMIENTO LUZ DEL ALMA MIA





LADO A CN-LP 502 33 1/3 RPM STEREO

1.LUZ DEL PENSAMIENTO(0. SOTO)3:20 2.EL BURRITO DE BELEN SE PERDIO(R. CABRERA)2:53 3. PRESAGIO (LUIS M. RIVERA)2:43 4.CAROLSITO(D.R.) 2:15 5. MI CASITA(R. CABRERA)3:38

5. MI CASITA(R. CABRERA)3:38

PC 1977

PECORDS CALLE CERRA-626-SANT. P.R.

PENSAMIENTO LUZ DEL ALMA MIA





LADO B CN-LP 502 33 1/3 RPM STEREO

1.MI CABANA(R. CABRERA) 2:40 2.SANCOCHO ORIENTAL(LUIS M. RIVERA)2:58 3.EL GATITO SAPIRON(R. M. De MORALES)2:51 4.NEGRITA DE BARLOVENTO(R. CABRERA)3:08 5.LUZ DEL ALMA MIA(F.FELIX)2:57

CARINER PECORDS CALLE CERRA-626-SANT. P.A.

CARL FILIPIAK

Soctric Thought

SIDE ONE **GEO-1001**

All Songs BMI P 1988 Car-Fil Music STEREO

1. ELECTRIC THOUGHTS - 4:39

(Carl Filipiak)

2. 2 P.M. - 4:35

(Carl Filipiak)

3. THE GREAT SUSPENDER - 6:33

(Paul Soroka)

(Paul Soroka)

(Paul Soroka)

(Paul Soroka)

CARL FILIPIAK

Electric Thought

SIDE TWO **GEO-1001**



1. BOP ROCK - 5:00 (Carl Filipiak)

2. NO RETURN - 3:36 (Carl Filipiak)

3. STRAIGHT RED - 3:41

(Carl Filipiak)

4. OFF CENTER - 4:42
(Carl Filipiak)

(Carl Filipiak)

(Carl Filipiak)

(Carl Filipiak)

SOUFFLE

TOGETHER AT LAST THE ORIGINAL BLIND BOYS AND THE GOSPEL HARMONETTES VOL. III

1. GODS GOODNESS
Original Gospel Harmonettes
Hermosa BMI (Dorothy Love)

6Listening Time

2:44

Side 1



SO-2012

10210 Alleson

	entition seminarily and
2. ELIJAH	2:27
Original Gospel Harmonettes	
Hermosa BMI (Dorthy Love)	
3. OH LORD (FIX IT)	2:42
The Original Blind Boys	
Hermosa Music BMI (Johnny Fields)	
4. YOU GOT TO MOVE	2:12
The Original Blind Boys	
Hermosa Music BMI (Johnny Fields)	
5. JERICO WALLS	3:15
Original Gospel Harmonettes	
Hermosa Music BMI (Dorothy Love)	
TRUST AND OBEY	2:00
Original Gospel Harmonettes	
Hermosa Music BMI (Dorthy Love)	

15:50

SOUFFLE

TOGETHER AT LAST
THE ORIGINAL BLIND BOYS AND THE GOSPEL HARMONETTES
VOL. III

1. PRECIOUS MEMORY		3:40
Original Gospel Harm Roberta Martin Studi	nonettes	
Roberta Martin Studi	ios (Roberta Martin)	

	\$1000 and the second second second	
0:1.0		SO-2012
Side 2		50-7017
Oldo E		00 2012
Control of the Contro		and the same of th

2. LOOKING FOR A HOME	3:13
Original Gospel Harmonettes	- 6
Roberta Martin Studios (Roberta Martin) 1000
3. THE WORLD HAS CHANGED	2:34
Original Gospel Harmonettes(Dorthy Lo Hermosa Music BMI	ve)
4. POWER OF THE HOLY GHOST	2:56
Original Gospel Harmonettes(Dorthy Lo Hermosa Music BMI	ve)
5. THIS FRIEND JESUS	1:57
The Original Blind Boys (Johnny Fields) Hermosa Music BMI	
6. COMING UP THRU THE YEARS	2:55
The Original Blind Boys (Johnny Fields) Hermosa Music BMI	
Listening Time 17:35	210



RONDADOR

La Canción de Los Andes

Dúo BENITEZ VALENCIA

33%



550.002-A

P. P.M.

1- DOLENCIAS
2- LA CANCION DE LOS AN.
3- OJOS AZULES
4- NAUFRAGO pasillo
5- DESDICHAS albazo
pasillo

Industria Ecuatoriana

Industria Ecuatoriana



Canción de Los Andes

Dúo BENITEZ VALENCIA

550.002-B

F.PM.

1. LA NARANJA
2. ANGEL DE LUZ
3. A LA MADRUGADA
4. DESDE EL CORAZON
5. O J E R A S
6. EL SALINERO

Industria Ecuatoriana

Industria Ecuatoriana



JA, DAS HABEN DIE MAENNER SO GERNE

Der flotte Franz und seine Bierbrummer

Long Playing 331/3 RPM



GOLDEN TONE STEREO FLPS 1461-A

JA, DAS HABEN DIE MAENNER SO GERNE
(Bader-Braun-Steeven)
ALLES WEGEN DIR (Seit vierzehn Tagen)
(Bader-Braun-Steeven)
ES ZOGEN DREI BURSCHEN WOHL UEBER
DEN RHEIN (Frau Wirtin)
(Bader-Braun-Steeven)
ACH JOSEPHINE
(Bader-Braun-Steeven)
WIR BLEIBEN EWIG SO JUNG WIE HEUTE
(Bader-Braun-Steeven)
DAS BOLLE-LIED
(Bader-Braun-Steeven)
DAS BOLLE-LIED
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DAS BIER, DAS LAEUFT UND LAEUFT
(Quantz-Schiffer)
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RECORD COMPANY NEW YORK, U.S.A.

JA, DAS HABEN DIE MAENNER SO GERNE

Der flotte Franz und seine Bierbrummer,
DIE NACHT IST NICHT ALLEIN ZUM SCHLAFEN DA
(Mackaben-Hesse)
HEUT WAR ICH BEI DER FRIEDA
(Cowler-Rotter)

Long Playing 33 1/3 RPM

(33-0114-B-ST)



GOLDEN TONE STEREO FLPS 146/1-B

WENN DU NICHT KANNST, LASS MICH MAL (Koerner-Gruenbaum)
ICH BIN SO SCHARF AUF ERIKA (Bootz-Karlick)
HEUT GEHN WIR MORGEN ERST INS BETT
(Nelson-Gilbert-Neubach)
HEUT IST DIE KAETE ETEPETETE (Profes-Stransky-Rotter)
DU BIST ALS KIND ZU HEISS GABADET WORDEN
(May-Schwarz-Pflanzer)
MEIN PAPAGEI FRISST KEINE HARTEN EIER (Kollo-Frey)
ES GEHT DIE LOU LILA (Katscher-Beda)
AUF WIEDERSEHN, HERR DOKTOR (Kaper-Rotter)
ICH HAB' FUER DICH 'NEN BLUMENTOPF BESTELIT
(Bootz-Karlick)
VAETER HABEN IMMER DURST (Brauer-Strand)
AUF DEM BAUME, DA HAENGT 'NE PFLAUME
(Komzak, Bearb: Heyer)
WENN DU DENKST, DER MOND GEHT UNTER
(Wappaus-Krier-Seidl)

MUSIKPRODUKTION, German





ADDIE.O ALL STAR PROMOTIONS RECORDS

003 B.M.I. SIDE A 7:12

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ADDIE.0
PROMOTIONS

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ADDIE.O ALL STAR PROMOTIONS RECORDS

003 B.M.I. SIDE B 7:02

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CRISIS G.FRANCIS

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WHOA MULE Lee Sexton

RECORDINGS

SIDE 1

JA-0051

CHARMIN' BETSY - 2:04

SHADY GROVE - 1:15

NUBBIN RIDGE - 1:25

FOX CHASE - 1:27

OLD KENTUCKY HOME - 2:01

GRAY EAGLE - 1:30
HOOK AND LINE - 1:00
GOIN' ROUND THIS WORLD - 2:43
JENNY GET AROUND - :54
LEE BOY BLUES - 1:16

RECORDINGS, 306 MADISON ST., WHITESBURG,

WHOA MULE Lee Sexton

RECORDINGS

SIDE 2

JA-0051

CANEY CREEK - 1:31

JOHN HENRY - 2:29

THE OLD SPINNING WHEEL - 2:03

HEY JOHN D -: 42

BUCK CREEK -: 56

FAREWELL BLUES - 2:06

FAREWELL BLUES - 2:06
EIGHT MORE MILES - 1:32
DROP THUMB BANJO - 1:00
CUMBERLAND GAP - 1:13
WHOA MULE - 2:24

WHOA MULE - 2:24

WHOA MULE - 2:24

the

INTENTIONS

INSIDE

OUT

33 1/3 RPM STEREO



Broken Promise: 002 SIDE 1 CO-X1149-A

1. Not Tonight 3:44

2. Nothin' Left At All 3:10

3. New Joke 3:18

4. Rip It Up 4:57

5. Don't Talk Down 3:11

All songs Watson/McClench except
"Not Tonight" and "New Joke"
Watson/McClench/Rogers

PRODUCED BY the INTENTIONS

@ @ 1983 new joke music



OUT

INSIDE

33 1/3 RPM STEREO



SIDE 2 CO-X1149-B

1. War	2:56
2. You're The One	3:46
3. Murder, Murder	2:02
4. Never Had Much	4:26
5. Inside Out	4:12

All songs Watson/McClench

PRODUCED BY the INTENTIONS

© @ 1983 new joke music

BANDA MUNICIPAL DE QUITO

- * 1.MIRA, MIRA-Cumbia (Ch. Novarro)
 - 2. SUELTALA PA'QUE SE DEFIENDA-Pompo (Luis González)



LP-12-133

FABRICACION ORDENADA POR EL DEPARTAMENTO
DE EDUCACION Y CULTURA DE
LA MUNICIPALIDAD DE QUITO



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2241-PRO-12

* SADRAM

(P) 1968

3.NO-Bolero (A.Manzanero)

4. LA DANZA DE LA CHIVA-Cumbia (Miguel A. Rodríguez)

* 5.ASI, ASI-Bolero (Abilio Bermudez)

6. LAS TROMPETAS-Cumbia (Derechos Reservados)

BANDA MUNICIPAL DE QUITO

* 1 EL CHULLA QUITEÑO-Pasacalle (Alfredo Carpio)

* 2. CHOLA CUENCANA - Pasacalle (R. Carpio A.)



LP-12-133

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2242-PRO-12 * sadram

P 1968

3.RIOBAMBEÑITA-Pasacalle (Guillermo Vazquez)

*4. GUAYAQUIL DE MIS AMORES Pasillo (Nicasio Safadi)

*5.AMBATO TIERRA DE FLORES Pasacalie (Carlos A.Rubira Infante) 6.ALMA LOJANA Pasillo (C.Oleda D.)

DIGITAL-B



Produced by: Bobby Digital

A. Jemeison Arranged by:

V.P. RECORDS 170-21 JAMAICA AVE JAMAICA, N.Y. 11432

TILL A KISS YOU

JIMMY LONDON

JIMMY LONDON

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PRD-802-B

Produced by: Bobby Digital M. Jemeison

Arranged by: **Bobby Digital** Steelie & Cleevie

Distributed By: V.P. RECORDS 190-21 JAMAICA AVE. JANAICA, N.Y. 11432 (718) 291-7058

LABAMBA

DEAN FRAZER

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MORGAN HERITAGE

A 51 - A Side 331/3 RPM





3466-6111

DREAMS CAN BECOME REALITY

(P. Morgan & Morgan Heritage)

- 1. Radio Mix 12"
 - 2. Acappella Mix
 - 3. DanceHall

Produced by: Peter Morgan & Morgan Heritage (for Morgan Productions) Recorded & Remixed at 71 Recording Studio Remixed by K-Cut for Scratch and Source Productions Inc.

Denroy Music ASCAP 1992 Dist. By: SURE SHOT Tel. # (718) 859-2988



MORGAN HERITAGE

B 51 - B Side 331/3 RPM





HOW CAN I LOVE SOMEONE

(D. Wilson)

- 1. Radio Mix 12"
- 2. Acappella Mix
 - 3. Dub Mix

Produced by: Denroy Morgan & Computer Paul (for Morgan Productions) Recorded & Remixed at 71 Recording Studio Remixed by Bill Bell & Larry DeCarmin **JAMRAC RECORDS/1968** Dist. By: SURE SHOT Tel. # (718) 859-2988





SIDE B SRS 0120-B

Distributed by SURE SHOT (718) 859-2988



Produced by IHEKA CHAMA Exec. Producer BASIL MARSHALL Arranged by DANOVAN NEWBY TREVOR FLOWERS Published KA-CHA MUSIC

SLOW DOWN (D.J. VERSION)
IHEKA-CHAMA &
WILLIE WINKLE



WILD FIRE **Brown & Holt**

TRDLP 111585A Side A 33 1/3



Produced By: Tad A. Dawkins John Holt & Dennis Brown **Executive Producers** Tad Dawkins Peter Dawkins & Tad Dawkins JNR.

1. MY BEST GIRL 4:53 2. WILD FIRE 4:30 3. I'LL NEVER FALL IN LOVE AGAIN 3:43 4. TELL ME WHY 4:13

Unauthorized Duplication is a Violation of Aplicable Laws. / PJB. Dawkins,
Brown & Holt Music ⊕ 1985
All Musical Composition Owned by
Tad's Record Ltd.
London England

PEGGAE MUSIC USA, INC. 6 BROOKLYN AVE. FREEPONT.



WILD FIRE **Brown & Holt**

TRDLP 111585B Side B 33 1/3



Produced By: Tad A. Dawkins John Holt & Dennis Brown **Executive Producers** Tad Dawkins Peter Dawkins & Tad Dawkins JNR.

- 1. TRUE BELIEVER IN LOVE 4:03 2. EMERGENCY 3:59 3. RELOAD 5:07
- 4. NOBODY CAN PLEASE ME 4:05 5. FOLLA FASHION

5. FOLLA FASHION

Unauthorized Duplication is a Violation of Aplicable Laws. / PUB. Dawkins, Brown & Holt Music ₱ 1985

All Musical Composition Owned by Tad's Record Ltd. London England

PARGGAE MUSIC USA, INC. 6 BROOKLYN ANE. FREEPORT.

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Nashboro 7166

Produced By Shannon Williams (Nb-7166-A)



R

@ 1976 Nashboro

DRY BONES REV. WILLINGHAM

- I. DRY BONES (PD)
- 2. A PRAYER FOR YOU (R. Willingham-Strange Music SESAC)
- 3. GOT TO LIVE A CLEAN LIFE (R. Willingham-Strange Music SESAC)
- 4. IT'S ALRIGHT (R. Willingham-Strange Music SESAC)
- 5. JESUS IS COMING BACK

1011 NOODLAND ST., NASHVILLE, TENN. 31206

NASHBORO RECORDS



WARNING

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Nashboro 7166

Produced By Shannon Williams (Nb-7166-B)



SIDE 2 (B)

® 1976 Nashboro

DRY BONES

REV. WILLINGHAM

- 1. FEED ME JESUS (PD)
- 2. REV. WILLINGHAM PRAYS FOR THE PEOPLE (R. Willingham—Strange Music SESAC)
- 3. NO CHARGE
 - (H. Howard-Wilderness Music BMI)
- 4. ONE OF MY FAVORITE PSALMS (PD)
- 5. A PRAYER TO KEEP YOU
 (R. Willingham—Strange Music SESAC)

1011 WOODLAND ST., NASHVILLE, TENN. 37206

Something Special

THE ROY MEYER SWINGERS

STEREO



SIDE 1 102-A

ACADEMY AWARD WINNERS (14:52)

- 1. Moon River
- 2. Raindrops Keep Fallin' On My Head
- 3. Days Of Wine And Roses
- 4. In The Cool, Cool, Cool Of The Evening
- 5. You'll Never Know
- 6. Never On Sunday

Piano - Roy Meyer, Bass - Bill Chant, Guitar - Vic Jurez, Drums - Bob Tilli

CO 4797 A

Something Special

THE ROY MEYER SWINGERS

STEREO



SIDE 2 102-B

ARTHUR KENT HITS (15:59)

- 1. Bring Me Sunshine
- 2. Lost In The Night
- 3. Millions Of Roses
- 4. The End Of The World
- 5. Medley 8 more hits

Piano - Roy Meyer, Bass - Bill Chant, Guitar - Vic Jurez, Drums - Don Hunt

CO 4797 B

C.Bailey
(Remix)
(Raw Cut)

(Raw Cut)

CAPELTON

SIDE A 40022



33-1/3-RPM

MI FOOD

C.Bailey (Remix)

(Radio Cut)

CAPELTON

Produced by Chris Goldfinga Remixed by Roger Worries Track by Neptune from Ludacris SHOW OFF
(Remix)
(Track by Neptune)

(Track by Neptune)

SIZZLA

SIDE B 40022



33-1/3-RPM

FOOD MI

C.Bailey (Mikey 2000 Dance Hall Mix)

CAPELTON

Track by C.Clarke Produced by Chris Goldfinga Remixed by Roger Worries



(C)(P)1995 Prod. By Shocking Vibes Crew Exec. Prod. Patrick Roberts VPRD-5652-A



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EASY FI SAY

(C. Campbell)

Terror Fabulous

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5 Shocking Vibes

(C)(P)1995
Prod. By Shocking Vibes Crew
Exec. Prod. Patrick Roberts
VPP D-5652-AA



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PRESSURE DEM

(M. Wolf/P.Tyrell)

Tanto Metro VERSION

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5:2

45 R.P.M.

Side A

Jer Star Records (U K (441)961 5818 VPRD 449-A Arranged & Produced by Steely & Clevis For S & C Productions

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CIEVIE

RECORDS

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

&

Jet Star Records (U.K.) (441) 961 5818

VPRD 449-B

5.5

Side B 45 R.P.M.

Produced by

Steely & Clevie
For

\$ & C

Productions

P C/1989

VERSION STEELY & CLEVIE

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Produced & Arranged by Prince Miller

SIDE A JUD 65

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PRINCE MILLER

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Produced & Arranged by Bunny Lee

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Prod. by: Sly Gordon & Robbie Shakespear VPRD-5529-A



COMPLIMENTS ON YOUR KISS

Brian & Tony Gold & Red Dragon

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FL. 33023)
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Prod. by: Sly Gordon & Robbie Shakespear 5529-F

OH MAMA

Beenie Man



(C)(P)1995 Prod. By Shocking Vibes Crew Exec. Prod. Patrick Roberts

VPRD5802 A



54645-5802-1



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FOR THE GIRLS

(M. Wolfe / T. Garrick)

Tanto Metro



(C)(P)1995 Prod. By Shocking Vibes Crew Exec, Prod. Patrick Roberts





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5893 S.W. 21st, ST.
W. HOLLYWOOD,
FL. 33023
(305) 966-4744

SEAM FISH

(M. Wolfe / T. Garrick)

Tanto Metro Version / Beetle Juice

JAY
CALDWELL
&
THE GOSPEL
AMBASSADORS
HE TOUCHED ME AND
MADE ME WHOLE

SIDE 1
331/3 RPM
PRAY RECORDS



P-53088

1. HE TOUCHED ME • P.D.
2. SOMEBODY CALLED MY NAME
(Bill Moss Sr. - I.A.M. Pub. - Bilmo Music BMI)
3. TRAMP ON THE STREET • P.D
4. WE'LL UNDERSTAND IT BETTER, BYE & BYE • P.D.

JAY
CALDWELL
&
THE GOSPEL
AMBASSADORS
HE TOUCHED ME AND
MADE ME WHOLE

SIDE 2 331/3 RPM PRAY RECORDS



P-53088

- 1. I'VE GOT A FEELING · P.D.
- 2. ALL ON THE ALTAR P.D.
- 3. PRECIOUS MEMORIES P.D.
- 4. DRINKING OF THE WINE P.D.



TIMOTHY EDWARDS ENTERTAINERS PRESENTS CAROUSEL

STEREO GA-1115 A



SIDE 1

- (1) OVERTURE
- (2) WHEN I MARRY MR. SNOW
- (3) IF I LOVED YOU
- (4) JUNE IS BUSTIN' OUT ALL OVER
- (5) WHEN I MARRY
- (6) WHEN THE CHILDREN ARE ASLEEP
- (7) BLOW HIGH, BLOW LOW

FULL DYNAMIC RANGE RECORDING
ALLEN ASSOCIATES
PLYMOUTH, CONNECTICUT



TIMOTHY EDWARDS ENTERTAINERS PRESENTS CAROUSEL

STEREO GA-1115 B



SIDE 2

- (1) SOLILOQUY
- (2) A REAL NICE CLAM BAKE
- (3) WHAT'S THE USE OF WOND'RIN'
- (4) YOU'LL NEVER WALK ALONE
- (5) BALLET
- (6) GRADUATION

FULL DYNAMIC RANGE RECORDING
ALLEN ASSOCIATES
PLYMOUTH, CONNECTICUT



TIMOTHY EDWARDS SCHOOL 1980 ENTERTAINERS

PRESENT

THE SOUND OF MUSIC - directed by Ralph E. Graner

GA/1108



Side 1

- 1. Preludium
 - a. Dixit Dominus
 - b. Morning Hymn
 - c. Angelus Bells
 - d. Alleluia
- 2. The Sound of Music
- 3. Maria
- 4. My Favorite Things
- 5. Do-Re-Mi
- 6. Sixteen Going on Seventeen

Full Dynamic Range Recording Allen Associates Plymouth, Connecticut



TIMOTHY EDWARDS SCHOOL 1980 ENTERTAINERS

PRESENT

THE SOUND OF MUSIC - directed by Ralph E. Graner

GA/1108



Side 2

- 1. The Lonely Goatherd
- 2. How Can Love Survive
- 3. So Long, Farewell
- 4. Climb Ev'ry Mountain
- 5. Wedding Scene
- 6. Happy Wanderer
- 7. Edelweiss
- 8. Finale

Full Dynamic Range Recording Allen Associates Plymouth, Connecticut



HARRY AND JEANIE WEST

I NEED THE PRAYERS OF THOSE I LOVE OLD TIME SACRED PICKING & SINGING

OHS-90164 SIDE ONE

P) 1985

1. KEEP ON THE SUNNY SIDE (2:29)

2. I NEED THE PRAYERS OF THOSE I LOVE (3:30)

3. ROW US OVER THE TIDE (4:12)

4. I DREAMED I SEARCHED HEAVEN FOR YOU (4:12)

5. I HAVE FOUND THE WAY (2:33)

6. SURELY I WILL (2:27)

7. WHAT WOULD YOU GIVE IN EXCHANGE RECORDS - Box 10 FOR YOUR SOUL (5:48)

. Brighton



HARRY AND JEANIE WEST

I NEED THE PRAYERS OF THOSE I LOVE OLD TIME SACRED PICKING & SINGING

OHS-90164 SIDE TWO



P 1985

1. PRECIOUS MEMORIES (4:03)

2. SHAKE MY MOTHER'S HAND FOR ME (4:04)

3. THIS WORLD IS NOT MY HOME (3:32)

4. WHERE THE ROSES NEVER FADE (3:21)

5. IN HIS CARE (2:31)

6. SUNNY SIDE OF LIFE (3:45)

7. DON'T YOU HEAR **JERUSALEM MOURN (4:08)**

JEROS DAN 100

· Brighton

THE HAPPY SINGERS

LC-001 ® 1981



SIDE 1 33 1/3 RPM STEREO

- 1.- EN NOU CHANTE
 (R Phanord)
- 2.- KOUE NAN JEZU-KRI (R Phanord)
- 3.- FOK MA' ALE
 (R Phanord)
- 4.- KIKONK VLE DI MOUIN
 (R Phanord)

THE HAPPY SINGERS

LC-001 ®1981



SIDE 2 33 1/3 RPM STEREO

- 1.- TRAVERSER A L' AUTRE BORD (R Phanord)
- 2.- TALE KONSA (R Phanord)
- 3.- VIVRE A DEUX
 (R Phanord)
- 4.- I'VE CORSSED OVER THE LAND

(R Phanord)



HBRLP 0139 ©®1996

Produced by WILLIE LINDO

Recorded & Mixed at **HEAVYBEAT STUDIO**

Published by HYWILL MUSIC (ASCAP) A 45 RPM

Distributed by HEAVYBEAT RECORDS

Tel: (305) 625-4941 Fax: (305) 624-8372

WebSite Address

http://www.caribmall.com/heavybeat/

I CAN FEEL LOVE

(W. Lindo/K. Lindo)

KASHIEF LINDO

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WILLIE LINDO Recorded & Mixed at **HEAVYBEAT STUDIO**

B **45 RPM**

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I CAN FEEL LOVE -Dance Mix

(W. Lindo/K. Lindo)

KASHIEF LINDO

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Penthouse

Produced by D. Germain



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VERSIONMAFIA & FLUXY



Golden Anniversary JUBILEE HUMMINGBIRDS

Side A



GE815A

Published by: Michal's Music S.E.S.A.C. Produced by: Bishop J. Bobby Cole Larry Nix & Co.

1. Aman
PD / Michal

2. Never Had A Love

R. King

3. Stop Laughing At Your Fellow Man

Rev. E. L. Whitaker

4. God That Never Change —

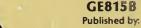
Rev. E. L. Whitaker

2460 Bovle #B Memphis, TN 38114



Golden Anniversary JUBILEE HUMMINGBIRDS

Side B



Michal's Music S.E.S.A.C. Produced by: Dr. J. Bobby Cole Larry Nix & Co.

- 1. Jesus Is Waiting On Me Clyde Isom
- 2. This Little Light of Mine PD / Michal
 - 3. Help Me To Make It
 R. King

All Songs Published By Michal's Music S.E.S.A.C.

2460 Bovle #B Memphis, TN 3811A



PRODUCTIONS

сини степів

SIDE 1 **STEREO**



DU 7406 (MS-10773)

- **ЧЕРЕВИЧКИ** 1) нар.
- ГАНЮ, МОЯ ГАНЮ нар. 2)
- ГАЛИЧАНОЧКА Е. Вовк Т. Красюк 3)
- А КАЛИНА 4) - нар.
- ПОНАД ПРУТОМ Д. Циганко 5)
- 6) ПІД ВИШНЕЮ - Т. Дідусь



DUMY PRODUCTIONS

СИНИ СТЕПІВ

SIDE 2 STEREO



DU 7406 (MS-10774)

- СИРОМ ПИРОГИ
- 2) У ВИШНЕВОМУ САЛОЧКУ нар.
- ЧЕКАННЯ II. Процько- О.Богачук
- ВСТИДУ ТИ НЕМАСШ Т. Ділусь
- ЛЕБЕЛІ МАТЕРИНЬСТВА сл. В. Симоненка, муз. А. Пашкевича
- НИШ нар.
- ЗІРВАЛАСЯ ХУРТОВИНА муз. В.Витвицький

THE JOURNEYMEN

SPREAD THE NEWS

TSRC-7310291 STEREO



331/3 RPM Side One

- 1. SPREAD THE NEWS-2:18
- 2. KING JESUS-3:13
- 3. HOW GREAT THOU ART-3:23
- 4. BATTLE HYMN OF THE REPUBLIC—4:46 (Piano Solo)
- 5. PICK UP THE PIECES-2:44

Tri. Stole Recording Company — Kingsport, Tenn. 3766

THE **JOURNEYMEN**

SPREAD THE NEWS

TSRC-7310291 STEREO



331/3 RPM Side Two

- 1. AMERICA TRILOGY-4:11
- 2. THAT DAY IS ALMOST HERE-2:03
- 3. HOUSE OF GOLD-3:31
- 4. PILGRIMS JOURNEY-3:28
- 5. HILL CALLED MT. CALVARY-3:27

Tri. State Recording Company - Kingsport, Tenn. 37664

CONCERT RECORDS

"PRAISING GOD IN SONGS"

MT. SINAI BAPTIST MASS CHOIR

- 1. JESUS I'M DEPENDING ON YOU (Milton Brunson) Lead, Arnetta Aiken
- 2. ALL I WANT TO DO IS LOVE YOU LORD (Rev. A.J. Collins) MASS CHOIR

SIDE ONE VOLUME ONE RECORDED LIVE ON LOCATION



C-00105-LP STEREO THIS RECORD IS NOT FOR COMMERCIAL SALE

WOMEN IN WHITE WITH BERNARD PINDER

- 3. IT'S MY DESIRE
- (J. Cleveland) Lead, Joyce Cottman & Bernard Pinder
- 4. LORD HERE WE ARE AGAIN
 (Not Known) WOMEN IN WHITE

BETHANY BAPTIST DANIEL, JACKSON, & MALE CHORUSES

- 5. MERCY
 - (Not Known) Lead, Lisy Nicherson
- 6. LIFE'S RAILWAY
 - (Public Domain) THE CHORUSES
- 7. ONE DAY AT A TIME
 - (Not Known) Lead, Ocie Grant (SENIOR CHOIR)

CONCERT RECORDS

"PRAISING GOD IN SONGS"

ST. LUKE'S CHURCH

8. OH I WANT TO SEE HIM (Unknown) SENIOR & MALE CHORUS, Lead, Donna Rice

9. THE POWER OF GOD
(Not Known) ST. LUKE'S CHORAL ENSEMBLE, Lead, Martin Hollia

SIDE TWO VOLUME ONE RECORDED LIVE ON LOCATION



C-00105-LP STEREO THIS RECORD IS NOT FOR COMMERCIAL SALE

UNITY BAPTIST MASS CHOIR
10. UNCLOUDY DAY
(Public Domain) Lead, Faith Tull
11. JUST A LITTLE WHILE
(Unknown) DEACON WM. THORPE
ST. DANIELS METHODIST
12. TESTIEY

(Unknown) YOUTH CHOIR, Lead, Jason Miller
13. WHEN WE ALL GET HEAVEN

(Public Domain) MALE CHORUS, Lead, John Miller, Jr. & John Mason

FAIRVIEW BAPTIST HOLLMAN'S GOSPEL CHORUS

14. I'M GOING THROUGH
(Robin Most) Lead, Alma Thompson
15. COMMITTED TO JESUS CHRIST
(Robin Most) Lead, James Taylor

SOMETHING ON MY MIND

VOICES OF UNITY

Recorded "Live"



Sun Shine Smile

Productions



33 1/3 RPM STEREO SIDE ONE (NR12590-1)

- 1. EVERYTHING'S ALRIGHT (7:00)
 Solo: Deidre Carson
- 2. I COME TO PRAISE THE LORD (5:34)
 Solo: Angela Ivey
- 3. HE'S ALWAYS THERE (4:31)
- Solo: Dennis Wiley
 4. REJOICE! REJOICE! (3:20)
- 5. I'VE FOUND A WAY (4:13)
 Solo: Nadine Stephens

All selections composed and arranged by: Dennis W. Wiley (BMI).

P © 1981 Dennis W. Wiley.

VOICES OF UNITY

Recorded "Live"



Sun Shine Smile

Productions



33 1/3 RPM STEREO SIDE TWO (NR12590-2)

- 1. SOMETHING ON MY MIND (4:35) Solo: Teresa Ray
- 2. KNOCK ON HIS DOOR (5:31)
 Solos: Joseph Brown/Jean Carson
- 3. GONNA STAY BY YOUR SIDE (8:45)
 Solos: Dennis Wiley/Deloris Williams
- 4. LORD, TAKE MY HAND (5:19)

Solo: Shirley Ivey
All selections composed and arranged by:

Dennis W. Wiley (BMI). Lyrics to

"Knock On His Door" by: Shirley Schmidt (BMI).

(P) © 1981 Dennis W. Wiley.

Side Stereo

RL 25172

RL 25172 A

Sibelius LEGENDS, Op.22 (Lemminkäinen Suite)

Breitkopf & Härtel (Ldn) Ltd./M.C.P.S.

- 1. Lemminkäinen and the Maidens of the Islands
- 2 The Swan of Tuonela



Red Seal

SCOTTISH NATIONAL ORCHESTRA SIR ALEXANDER GIBSON, Conductor

Edwin Paling, Leader Susan Tyte, Cor Anglais Adrian Shepard, Cello

P 1979 RCA Limited

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Side 2 Stereo

RL 25172

RL 25172 B

Sibelius LEGENDS, Op.22 (Lemminkäinen Suite)

Breitkopf & Härtel (Ldn) Ltd./M.C.P.S.

- 1 Lemminkäinen in Tuonela
- 2 Lemminkäinen's Homeward Journey



Red Seal

SCOTTISH NATIONAL ORCHESTRA SIR ALEXANDER GÍBSON, Conductor

Edwin Paling, <mark>Leader</mark>

P1979 RCA Limited

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DIGITAL RECORDING

Leoš JANÁČEK

Orchestral Works



1. Danube **

a. Andante (3:42) b. Adagio (5:31) c. Allegro (3:07) d. Vivo (4:37)

2. Incidental Music to Schluck und Jau a. Andante (4:22) b. Allegretto (4:47)

Slovak Philharmonic Orchestra Libor Pešek, Conductor

- ** Jana Valášková, Soprano
 - ** Zdeněk Husek, Viola
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MADE IN JAPAN

SIDE 1 STEREO

7008-1 (6.220362)





DIGITAL RECORDING

Leoš JANÁČEK

Orchestral Works



SIDE 2 STEREO

(6.220362) (**[**])5969)

7008-1

3. Moravian Dances

a. Kožich (2:58) b. Kalamajka (0:57) c. Troiky (1:17) d. Silnice (2:02)

e. Rožek (1:32)

4. Suite, Op. 3

a. Con moto (2:41) b. Adagio (5:29)

c. Allegretto (2:24) d. Con moto, Allegro (2:30)

Slovak Philharmonic Orchestra Libor Pešek, Conductor

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MADE IN JAPAN

THE LONG HARVEST Record 7

EWAN MacColl PEGGY SEEGER

George Collins (American)
Clerk Colven (Scots)
Giles Collins (American)
The Dying Hobo (American)
Lord Thomas of Winesberrie (Scots)
John Barber (American)
Lord Thomas of Winesberrie (Scots)

MADE IN ENGLAND

THE LONG HARVEST Record 7

EWAN MacColl PEGGY SEEGER

The Three Ravens (American)
The Three Ravens (American)
The Three Ravens (American)
The Three Crows (American)
The Three Ravens (American)
The Three Crows (American)
The Three Ravens (American)
The Three Ravens (American)
The Three Ravens (American)
The Three Ravens (American)
The Three Crows (American)
The Three Ravens (American)
The American)
The Three Ravens (American)
The American)
The American (American)
The P 1968

MADE IN ENGLAND

Side Stereo

RL 25136(2)

RL 25136(2) A

JEAN SIBELIUS - TONE POEMS

Jean Sibelius EN SAGA Op.9 LUONNOTAR Op. 70



Red Seal

SCOTTISH NATIONAL ORCHESTRA

PHYLLIS BRYN-JULSON, Soprano SIR ALEXANDER GIBSON, Conductor All titles published by Breitkopf & Härtel (Ldn) Ltd./MCPS

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Side 2 Stereo

RL 25136(2)

RL 25136(2) B

JEAN SIBELIUS — TONE POEMS

Jean Sibelius
FINLANDIA Op.26 No.7
VÄRSÄNG (Spring Song) Op.16



Red Seal

THE BARD Op.64
THE DRYAD Op.45, No.1

SCOTTISH NATIONAL ORCHESTRA

SIR ALEXANDER GIBSON, Conductor All titles published by Breitkopf & Härtel (Ldn) Ltd./MCPS @1978 RCA Limited

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Side 3 Stereo

RL 25136(2)

RL 25136(2) C



JEAN SIBELIUS - TONE POEMS

Jean Sibelius
POHJOLA'S DAUGHTER, Op.49
NIGHT-RIDE AND SUNRISE, Op.55



Red Seal

SCOTTISH NATIONAL ORCHESTRA

SIR ALEXANDER GIBSON, Conductor All titles
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Side 4 Stereo

RL 25136(2)

RL 25136(2) D

JEAN SIBELIUS - TONE POEMS

Jean Sibelius

OCEANIDES, Op.73 (Die Okeaniden)

TAPIOLA, Op.112



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THE HARMONIZING FOUR

THESE ARE THE TIMES

THESE ARE THE NAMES THAT

MAN'S SOULS 3:33 P.D. Arr. by Joe Williams 2. MORE ABOUT JESUS 2:56

Lonnie Smith

UNCLOUDY DAY 4:52 P.D. Arr. by Ellis Johnson

4. THE LORD IS MY LIGHT 5:00
P.D. Arr. by Joe Williams
P 1983 Atlanta International
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THE HARMONIZING FOUR

THESE ARE THE TIMES

AIR 10065

JESUS STOOD BY MY SIDE

Jimmy Mays FOR YOU 3:56 Lonnie Smith

I'M A PILGRIM 3:30

COME ON DOWN 2:42

P.D. Thomas Johnson P.D. Arr. by Thomas Johnson
P.D. Arr. by Thomas Johnson
P.D. Arr. by Thomas Johnson
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- 2) CICCIO PASTICCIO ACCALAPPIA FIMMINI 1º parte
- 3) CICCIO PASTICCIO ACCALAPPIA FÍMMINI 2ª parte
- 4) LA TARANTELLA DELLO ZU ZU (M. Catalano-M. Gerry)
 - 5) A CHE LARIA LA ME ZITA
 - (P. Santonocito-M. Gerry)

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 1º parte (P. Santonocito-M. Gerry)
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 2ª parte (P. Santonocito-M. Gerry)

3) CIURI D'ARANCIU (G. Santonocito)

4) CICCIO PASTICCIO E LA TURISTA AMERICANA

5) CICCIO PASTICCIO E LA TURISTA AMERICANA 2º parte (M. Gerry-A. Coppola)



LES 4012 33 APM

P 1979 Laurie Prod. Inc.



STEREO LES 4012A

3. HELLO DOLLY (Vito & The Salutations) Edwin H. Morris & Co. Inc. ASCAP

4. SUNDAY KIND OF LOVE (The Mystics)

Leeds Music Corp. ASCAP 5. GLORIA (The Passions) Ben Ell Music BMI

6. BRING IT ON HOME (The Five Discs) Kags Music Corp. BMI

7. TEARDROPS FOLLOW ME (The Del Satins) Wilden Music-Conn Music BMI

8. I GOT THE BLUES (Dion & The Belmonts) Schwartz Music Co. Inc. ASCAP

IN MODERN MOS OF SON BACE



SERIES GOLDEN

STEREO

旭ヒット・アルバム 小林

331/3R.P.M



GWS-25 (CSL-3831) A P 1977

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GOLDEN **SERIES**

STEREO-

小林 旭ヒット・アルバム

331/3R.P.N



GWS-25 CSL-3832)B P 1977

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ORIGINAL CAST

LONDON'S PRIDE

HAROLD FIELDING presents
JOE LAYTON'S
Spectacular Stage Musical Production

Margaret Mitchell's

GONE WITH THE WIND
Music & Lyrics by HAROLD ROME

Book by HORTON FOOTE
Dance & Choral arrangements by
TRUDE RITTMANN
Orchestrations by KEITH AMOS

Orchestrations by KEITH AMOS
Assistant Musical Director GRANT HOSSACK
Assistant Musical Director GRANT HOSSACK
Entire Production by RAY HOSSACK
DE tell and Chorosographed by
Produced for records by WALTER J. RIDLEY

SIDE ONE



AEI 1113 Stereo

- 1. OVERTURE-TODAY'S THE DAY
- (June Ritchie)
 2. WE BELONG TO YOU
 (Patricia Michael and Robert Swann)
- 3. TARA (Harry Goodier)
- 4. TWO OF A KIND (Harve Presnet!)
- 5. BLISSFUL CHRISTMAS-HOME AGAIN-TOMORROW IS ANOTHER DAY (Isabelle Lucas, Marion Ramsey, Bessie Love, Cynthia Morey, Betty Winsett, Patricia Michael and June Ritchie)
- 6. LONELY STRANGER
 (Brian Davies and Chorus)
- 7. A TIME FOR LOVE
 (Harve Presnell and Doreen Hermitage)
- 8. WHICH WAY IS HOME?
 (June Ritchie)

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ONDON'S PRIDE

GONE WITH THE WIND

Dance & Choral arrangements by TRUDE RITTMANN
Orchestrations by KEITH AMOS
Choral Director JOHN MCCARTHY
Assistant Musical Director GRANT HOSSACK
Musical Direction by RAY COOK

Produced for records by WALTER J. RIDLEY

SIDE TWO



AEI 1113 Stereo

- 1. HOW OFTEN, HOW OFTEN (June Ritchie and Harve Presnell)
- 2. IF ONLY
 - (Robert Swann and Chorus)
- 3. A SOUTHERN LADY (Brian Davies and Chorus) 4. MARRYING FOR FUN
- (Harve Presnell) 5. BLUEBERRY EYES
- (Isabelle Lucas and Marion Ramsey)
- 6. STRANGE AND WONDERFUL (June Ritchie and Harve Presnell)
- 7. LITTLE WONDERS
- (Harve Presnell, Celina Frediani and Marion Ramsey)
- 8. BONNIE GONE
- (Isabelle Lucas and Chorus) 9. IT DOESN'T MATTER NOW
- (Harve Presnell) FINALE

♠ € 1980 AEI Records/ American Entertainment



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Produced by WILLIE LINDO

Recorded & Mixed at HEAVYBEAT STUDIO

45 RPM

Distributed by **HEAVYBEAT RECORDS**Tel: (305) 625-4941
Fax: (305) 624-8372

KILLING ME SOFTLY -Radio Mix

(N. Gimbel & C. Fox)

KASHIEF LINDO

Backing track by Kashief Lindo



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KILLING ME SOFTLY -Young Gal Mix

(N. Gimbel & C. Fox)

KASHIEF LINDO

Backing track by Kashief Lindo

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CARLTON "HEAR HOW" SERIES!

HEAR HOW TO CONVERSE

IN SPANISH

Lou Garcia



CHH/21

- 1. GREETINGS AND INTRODUCTIONS
- 2. DIRECTIONS
- 3. DESCRIPTIVE WORDS AND NOUNS
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CARLTON "HEAR HOW" SERIES!
HEAR HOW TO CONVERSE
IN SPANISH
Lou Garcia

CARLTON SIDE 2

CHH/21

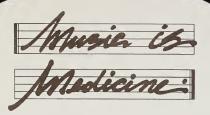
- 1. SHOPPING
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QUIET MOODS GEORGE GOLLA

SIDE ONE



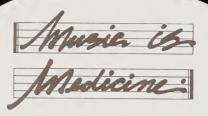
MIM-9048

WATCH WHAT HAPPENS 4:42 (M. Legrand) BMI
 LIL' DARLIN' 4:26 (N. Heffi) ASCAP
 LITTLE GIRL BLUE 4:10 (R. Rodgers / L. Hart) ASCAP
 LAGOA 2:28 (G. Golla) ASCAP
 YESTERDAY 3:10 (Lennon / McCartney) BMI

6. FOR ALL WE KNOW 2:19 (Coots/Lewis) ASCAP

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QUIET MOODS GEORGE GOLLA

SIDE TWO



MIM-9048

ONCE I LOVED 5:23 (DeMoraes/Gilbert/Jobim) ASCAP
 CHEGA DE SAUDADE 3:20 (A. Jobim) BMI
 AIN'T IT LONELY 3:36 (George Golla) ASCAP
 VIOLETS FOR YOUR FURS 7:30 (M. Dennis/Adair) ASCAP

5. SERENATA 2:42 (L. Anderson) ASCAP

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Musical Arrangement by Don Evans Produced by P. Hibbert and D. Evans Published by Trobe Music

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HAJI BA BA (AND THE SATIN DOLL)
(D. Evans)

DON EVANS

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GOD'S WILL'S GOOD WILL

Musical Arrangement by Don Evans Produced by P. Hibbert and D. Evans Published by Trobe Music

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VERSION

ROBBIE AND SLY
AND THE
RAPTURE FORCE

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Reggae Carnival 87
Aug. 3rd Addison Park,
Brown's Town
A Starward Production



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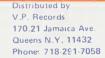
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LEVEL YOU VIBES

E. Fitzroy Eddie Fitzroy



Produced & Arranged by Barry Clarke
Oameron Publishing Co.
Reggae Carnival 87
Aug. 3rd Addison Park,
Brown's Town
A Starward Production



Starward Record 6 Holborn Rd. Kgn. 10 92-66808, 92-67740

VERSION

E. Fitzroy
Eddie Fitzroy

Produced & Arranged by SCORPIO



Marketed & Distributed by Super Power Records 4905 Church Avenue Brooklyn, N.Y. 11203 U.S.A. (718) 282-7709/7746 Fax: (718) 469-8056

PEEPING TOM
DIRTMAN
VERSION

Produced & Arranged by SCORPIO



SIDE AA

SPD-254

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1. FOOL FOOL TYPE

DIRTMAN

PRO THE NIGHT GOES BY (ADAPTED)

NORBERT CLARK





Produced by:
DAVID McLACHLAN and
I. LAING
Executive Producer
CLEVIE

SIDE A

Distributed by:
SUPER POWER RECORDS INC.
4905 Church Ave,
Brooklyn N.Y. 11203 U.S.A.
PHONE: (718) 282-7709-7746
TELEX: 493-73708 SUPER U I
FAX: 718-469-8056

SHOT TOO DEAR COUNTRY SPENG (Sly and Robbie)

OOMBONIE ON WAR

Produced by:
DAVID McLACHLAN and
I. LAING
Executive Producer
CLEVIE

SIDE B



Distributed by:
SUPER POWER RECORDS INC.
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FAX: 718-469-8056

CRACK HEAD
MILLION TEETH
(Sly and Robbie)



vs 002

Side A
HALFWAY TREE SQUARE
Danny Roots

Produced by DONALD JOHNSON
Written by DANNY ROOTS



VS 002



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Side B VERSION

Produced by DONALD JOHNSON
Written by DANNY ROOTS

FATAL? & SON RECORDS



SIDE A FS 25



LEXUS BUDDY

GRINDSMAN

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(212) 982-0678

V.P. Records (8(718) 291-7058

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SIDE B FS 25



VERSION JOHN JOHN

ALL STARS

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Produced by D. Germain

RECORDS





N. SUTHERLAND
NADINE SUTHERLAND

SIDE A

DIST. AT:
PENTHOUSE MUSIC
16155 S.W. 117th AVE. B22
MIAMI, FL 33157

TEL.: (305) 378-2407 / 378-6770 FAX: (305) 378-2408 PUB.: CONCUT PUB.



Produced by D. Germain





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PUB. DONGUT PUB.

VERSION
SLY DUNBAR &
HANDELL TUCKER



Produced by D. Sermain

G

RECORDS

Dist. At:
RIDDIM INTN'L.
RECORDS DIST.
10600 S.W. 184th ST.
MIAMI, FI. 33157
Tel. (305) 378-2407
Fax: (305) 378-2408

JAMMIE JAMMIE (VISA HOLE) NARDO RANKS



Produced by D. Germain



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VERSION
MAFIA & FLUXY

5 Shocking Vibes

Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"

SIDE-A



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VPRD-788-A

LICENCE YU MAN

CHINAMAN

Sy Shocking Vibes

Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"

SIDE-AA





Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

VPRD-788-AA

ONE MORE TRY

GHOST

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LOVE SHOULD'VE BROUGHT YOU HOME

(ADAPTED)

LUG TOOL

REMIX



LOVE SHOULD'VE BROUGHT YOU HOME JINGLES MIX

(ADAPTED)

LUG TOOL



MY FUNNY VALENTINE
MISS GLORIA LYNNE

STEREO PHONIC

- 1. My Funny Valentine
- 2. I'm Sorry
- 3. Man Of Mine
- 4. Is There A Someone For Me

Mfg. by K M Corp., Freeport, L. I.

P WORLD OF



MY FUNNY VALENTINE MISS GLORIA LYNNE

STEREO PHONIC

AKS-245-B (SDLP-177-B)

- 1. I'm Not Afraid Any More
- 2. Affection
- 3. Billy Boy
- 4. Cool Daddy

Mfg. by K M Corp., Freeport, L. I.

PWORLD OF



SIDE A SV-038



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MINE AFTER THE WINE

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SIDE B SV-038



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VERSION

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DIGITAL-B



VPRD-801-A



Produced by: **Bobby Digital**

M. Jemeison Arranged by: **Bobby Digital** Steelie & Cleevie

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

THINK ME A FOOL

ADMIRAL TIBETT

ADMIRAL TIBETT

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DIGITAL-B



VPRD-801-B



Produced by: **Bobby Digital**

M. Jemeison Arranged by: Bobby Digital Steelie & Cleevie

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

VERSION

ADMIRAL TIBETT

ADMIRAL TIBETT

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Beanie Sigel

1) Mac Man

SIDE A



Amil & EVE feat. JAY-Z 2)WHERE YA AT?

FOR FEEDBACK & SERVICING CONTACT BOBBY DASH (212) 603-3967



Memphis Bleek, LiL Cease & Ja Rule 1) Crime Life

SIDE B



Rell feat. Amil 2) When U See

FOR FEEDBACK & SERVICING **CONTACT BOBBY DASH** (212) 603-3967



RECORDS

VPRD-5199-A

Distributed By VP. RECORDS DIST. 89-05 138th STREET. JAMAICA, N.Y.11435. (718) 291-7058 Also... VP. OF FLORIDA. 5893 S.W. 21st. ST. W. HOLLYWOOD. FL. 33023 (305) 966-4744



Arr. & Prod. by STEELY & CLEVIE For S & C Productions

(C)(P)1993

BODY I WANT

Jr. TUCKER

Jr. TUCKER

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RECORDS

VRPD-5199-AA

Arr. & Prod. by STEELY & CLEVIE For S & C Froductions

(C)(P)1993

Distributed By

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MISS DO IT SWEET

GENERAL DEGREE

GENERAL DEGREE

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Emmerich Kálmán

Die Csárdásfürstin (Gesamtaufnahme)

1. Akt Vorspiel · Heia, heia, in den Bergen ist mein Heimatland! · Dialog

Boni-Feri-Sylva-Mädis · Alle sind wir Sünder - Die Mädis vom Chantant

Dialog Boni-Edwin-Sylva · Sehr oft kann man sich verlieben

Anna Moffo, Sopran · René Kollo, Tenor · Lászlo Mensáros, Sándor

Németh, Bariton, Peter Cornehlsen-Chor · Rosi-Singers · Ein

Zigeuner-Orchester · Symphonie-Orchester Graunke

Neuinstrumentation und musikalische

Gesamtleitung: Bert Grund

René Goldon René Gold





KATALOG-NR.

85 128 XE

Emmerich Kálmán

Seite 2

Die Csárdásfürstin (Gesamtaufnahme)

1.Akt (Forts.):Dial. Boni-Feri-Mädis-Aus ist's mit der Liebe-Ganz ohne Weiber geht die Chose nicht · Dial. Feri-Boni · Cancan Nr. 1 · Dial. Miska, Mädchen-Rohnsdorff-Edwin-Sylva · O jag' dem Glück nicht nach auf meilenweiten Wegen · Dial. Edwin-Rohnsdorff · Ja so ein Teufelsweib · Dial. Rohnsdorff · Boni · Hochzeitscsárdás · Dial. Edwin, Notar, Sylva, Mädis-Rohnsdorff · Boni · Hochzeitscsárdás · Dial. Edwin, Notar, Sylva, Mädis-Rohnsdorff · Dial. Stasi-Edwin · Machen wir's den Schwalben nach Dagmar Koller, Anna Moffo, Sopran · René Kollo, Tenor Dagmar Koller, Anna Moffo, Sopran · René Kollo, Tenor Laszlo Mensáros, Sándor Németh. Bar. · Peter Cornehlsen-Chor · Rosi-Singers · Ein Zigeuner-Orchester Symphonie-Orchester Graunke Neuinstrumentation u. musik.

Neuinstrumentation u. musik.

Neuinstrumentation u. musik.

Mersönl. Gebraudh), Netmietung.



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KATALOG-NR. 85 129 XE



Emmerich Kálmán

Aásfürstin (Gesamtaufnahme)

Jolal. Sylva-Boni-Miska-Fürstin-Stasi-Edwin · Melowalzer) · Weißt du es noch? · Dial. Boni-Miska-Stasi guck: Männer gibts ja genug · Dial. Edwin-Boni-Sylva · Tanzen wicht ich, jauchzen möcht ich · Dial. Edwin-Sylva · Tusch · Dial. Fürst-Edwin-Fürstin-Sylva-Boni-Stasi · Orchesterfinale 2

Dagmar Koller, Anna Moffo, Sopran · René Kollo, Tenor · Sándor Németh, Bariton · Peter Cornehlsen-Chor · Rosi-Singers

Ein Zigeuner-Orchester · Symphonie-Orchester Graunke

Bert Grund

Bert Grund





KATALOG-NR.

85 129 XE

Emmerich Kálmán

Die Csárdásfürstin (Gesamtaufnahme)

3. Akt: Cancan Nr. 2 · Dial. Boni-Sylva-Feri · Terzett Sylva-Boni-Feri · Dial. Edwin-Sylva · Duettreminiszenz: Mädel guck: Männer gibts ja genug · Dial. Edwin-Sylva · Duettreminiszenz: Tanzen möcht ich, jauchzen möcht ich · Dial. Edwin-Sylva · Duettreminiszenz: Tanzen möcht ich, jauchzen möcht ich · Dial. Fürst-Feri · Tusch · Dial. Boni-Fürst-Stasi · Tusch · Dial. Edwin-Fürst-Sylva-Feri · Orchesterfinale 3

Dagmar Koller, Anna Moffo, Sopran · René Kollo, Tenor · Lászlo

Mensáros, Sándor Németh, Bariton · Peter Cornehlsen-Chor Rosi-Singers · Ein Zigeuner-Orchester

Symphonie-Orchester Graunke

Neuinstrumentation und musikalische

Gesamtleitung: Bert Grund

Neuinstrumentation und musikalische

Gesamtleitung: Bert Grund

Neuinstrumentation und musikalische

Gesamtleitung: Bert Grund



"ISLAND WOMEN"

HUBERT SMITH

THE CORAL ISLANDERS
AND STEEL BAND



PERSONNEL CREDITS
HUBERT'S COMMENTS ON THESE --

"ISLAND WOMEN"

SIDE 1	ISLAND WOMAN	Exatic
	JEAN & DINA	Flirtatious Poir
	MATILDA	Money Mod
	RUN, GIRLS, RUN	But Not Too For
	JUDY DROWNDED	Lucky Girl?
	CINDY	Write Me A Letter
SIDE 2	SUZANNE	Don't Weep For Me
	RED HEAD	Notural Beauty
	MARY ANNE	Fickle
	MICHELLE .	Lody From Hoiti
	NORA _	Real Clinging Vine
	SYLVIE	. Uncertain

Recorded By — BERMUDA RECORD CO. P. O. Box 314 Homilton, Bermudo Bock in 1957 when we first wrote liner notes for Hubert Smith albums we linite realized then it could easily become a full-time accupation. True, we did predict that more would follow, but hardly had the words been committed to poper when a scand package was in the works. Then along came Bermudo's 350th Anniversary and the album that commencement we event. As we have said before, before Smith is along places.

This time, Haborn turns his enterstime to a decan delightful domasts, being joined on MARY ANNE and MATILDA by the Steel Bond, that usedness configeration of meed which produces such a delicate and distraction becomes the incorposity of this seconds entered to such the incorposity of the seconds of the second of the second

King Terti, featured with Naken on the albam in Bermuda," returns on fave of the numbers included in the present Calescin. He leads this bloogs tealers to the two, ISLAND WOMAN, SUZANNE, 8ED HEAD and SYIVIE. The voted group backing not haken on JUDY DOWNDED and 8ED HEAD is known as the Viccounts. They're together for more them a year now and their five voices are heard nightly at various Bermuda beats.

CINDY, in a solo version with guilar, was also heard on Hubert's first IP, Bermuda Collypsos. The Corol Islanders second guilar and marces man San Saymous it has voice in JEAN AND DINA, a true which won recognition in an earlier album after winning the Trinidad Carriwal catypso competition in 1936. The old favorite NORA gets on existing revival in this callection.

All in all, we have here a bovy of beauteous belles, each with her own individual characteristics, but all sharing the right to be called ISLAND WOMAN.

Jack Dodge, Radio Bermuda.

OTHER BEST SELLING ALBUMS
By HUBERT SMITH

"BERMUDA CALYPSO" BLP 4002
"IN BERMUDA" BLP 4003
"BERMUDA 350 YEARS" BLP 4004

Cover — Photo by Roger Gosling, Eddie Lima Joan Talbot Wears A Calypso Original by Polly Hornburg



MICHAEL RAYMER

PIANO

BACH:NEFF CHACONNE & FUGUE

JOHN BINDER SONATA

ALBERT NEFF

REVERIE





Michael Raymer Plays Bach, Binder and Nell

This brief piece, romantic in mood and seemingly simple in form, is actually a model example of the theme and variations idea in music. The melodic line is expressed in eight bars in a major key. Then there are four variations based on the original melody followed by a quasi cadenza which serves as a bridge for the ensuing three variations in a minor key. Finally, the first eight bars are restated an octave higher with subtle harmonic variety.

FUGUE

This piano transcription by Albert Neff of Bach's fugue from the sonata number one for solo violin is new to piano literature. It is one of three great fugues found in Bach's unaccompanied violin works. The Bach Gesellshaft edition of the complete works of Bach includes an organ transcription of this composition, but because of some banal melodic configurations and uncharacteristic harmonic sequences, is not thought to be by the master. This piano transcription brings forth the unfolding fugal texture with great clarity and driving momentum.

CHACONNE

This is the first recording of Albert Neff's piano transcription of the Bach Chaconne from the Partita in D minor for solo violin. In Bach's day a musical work of art was not considered unalterable and final. It could be subjected to new and often richer treatment. Much of Bach's composing consisted of transcribing other composers' works and his Thus adapting, refining and reworking preexisting material into a form superior to that in which he found it. A good transcription adds to the significance extracted from the work, a sentiment which depends upon the natural traits of the instrument for which it is being transcribed. It is an infusion of artistic equivalents, as does a great poet in translating from one language to another the poetry of another great poet. Metaphorically one could say that a beautiful and graceful woman is able to wear if she bas taste, varied and different costumes, sure that it will not hurt or diminish her beauty but will bring forth new enchantment.

Neff's piano transcription adheres faithfully to the original melodic line and brings forth all the rich implied harmony that can be only hinted at when played on the After this work was premiered, a Philadelphia Inquirer critic wrote, "A skillful fusion of Bach and Neff so similar it was difficult to tell where Bach ended and Neff began. At times dramatic, at others romantic, the composition had a throbbing intensity." This work has since been praised by many outstanding pianists, including Vladimir Ashkenazy, Rudolph Firkusny and Andre Watts.

Piano Sone review is

Douglas Re Along, and Philadelph

"John Bind play, alt compositio the middle seemed to with its i overwhelmi

Michael R piano stuć he won tl competitio where he received working w with Dr. the New Yo

John Bind Douglas R was a sc Music in Tallahass and compo by membe Soloists

tions in ballet, r and the "Violin commissioned in 1980.

A-showcase ad dedicated to for local

By John V. R. Bell . '

The considerable skill and a study of four Philadelphia company were displayed to good advantage Wednesday night in a recital at the Philadel-

composers

tion from each of the four compasers all capably played by planist Darrell Rosenbluth, The unifying theme was the driving force of each piece, each thoroughly modern, yet with musical ties to earlier periods in musical his-

The most traditional was Aibert Neff's composition on JS liach's "Chaconne in D Minor" which was a skillful fusion of Bach and Neff, so similiar it was sometimes difficult to tell where Bach ended and Neff began. At times dramatic, at others romantic, the composition had a throbbing intensity, nicely cartured by Rosenbluth's playing

John Binder's "Piano Sonaia No. 2 was the most difficult to play, although perhaps the evening's most satisfying composition. The opening movement was lushly lyrical, while the middle section set up a drumbeat of driving thythms that seemed to be propelled by some inherent force The finale, with its tremendous leans and energetic demands, was almost overwheiming

> Philadelphia Inquirer Saturday, March 7, 1981

red Stairs", a string orchestra Rex" which was

Lyric, Moving erformed at the The following ost difficult to most satisfying y lyrical, while

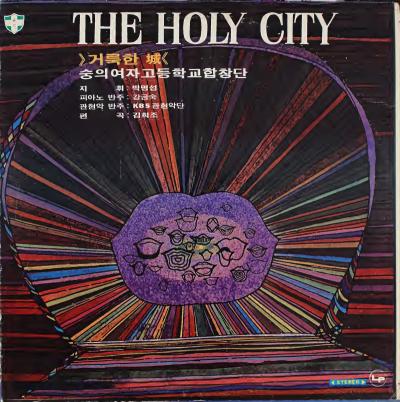
ing rhythms that ce. The finale, ands, was almost land, began his th Sung Mi Rhee,

voung artists ody Conservatory llenbogen. He Musical Academy ring composition 1 extensively in

idied piano with le Floyd, Binder Conservatory of e University in degree in piano performed widely the Concerto recent composi-

Albert Neff was born in Philadelphia, Pennsylvania. He began studying the violin and piano at an early age and has played the violin and viola in several orchestras and string quartets in the Philadelphia area. His studies with the great teacher and violist Jacob Glick led to his interest in writing these transcriptions.

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합창단 연혁개요

1953.		5 양윤염 선생 지휘의 이유순 선생의 변
TOPA		주로 창단됨. 1. 김두완 선생 제 2 대 지휘자로 부임.
1955.	З.	5. 김의작 선생 제3대 지휘자로 부임

961, 1,15, 김종일 선생 제 4 대 지휘자로 부임. 반주 이정자 선생(4월25일) 963, 9.27, 수도여자사법대학 주희 제2회 전국 여

자고등학교 음악경연대회 합창부1등입 상(단체목상) 1963. 10. 8. 경회음대 주최 제5회 전국남녀 고교생

음악검연대회 합창부1등입상. 1963. 10. 18. 연세대 주최 제4회 전국남녀 기교생음 악경연대회 합창부1등입상

1963, 10, 26. 학생학장연구발표회(지희자원회주최) 1964, 9, 26. 수도사대 주최 제3회 전국여자 고등학 교 음악검선대회 학창부1등인상 (2년여

교 음악경년대회 합창부1등입상 (2년연 단체특상) 1964. 10, 14. 경희용대 주최 제6회 전국 날녀고교생

음악경연대회 합장부록등 입상 1964 10.23. 연세대 주최 제5회 전국 남녀고교생을 악경연대회 합창부 통통입상

막경면대회 합창부 특동입상 1964.11.12. 제1회 합창 발표회 (시민회관) 1965. 9.24. 수도사대 주최 제4회 전국여자 고등화

교 음악경연대회 한창부록상(3년연송) 1966, 10. 8. 서울음대 주최 제18회 전국남내고교생 음악경연대회에서 합창부1등입상

1965.10.21. 경희용대 주최 제8회 전국남녀 고교생 음악경연대회 합청부록상 1963~1967. 진명여자고등학교 주최 전국학생 합청

제 제6회 - 제10회 출연(3.1합) 1967, 10.16. 수도사대 주최 학생합장제 출연 (시민 회과)

1967.11. 6. 서울시 교육위원회 주최 중 고교 학생 학창제 출연(시민회관)

1968. 3. 6. 박명섭 선생 제5대 지휘자로 부임 반주. 강금숙 선생(69년4월5일)

1968. 11. 16. 진명여고 주최 전국학생합장제 출연 (프 - 당) 1968. 12. 18. 제3공화국 서포의 날 기내용악회

(K.B.S.TV) 출연(오현명, 이민영, 안행일, 활영금 교수들과 협연) 1969. 10. 8. 대한교육연합의 주최, 새한장학 음학의

흥연(음악종쿠르수상자 중합연주회) 1969, 10: 15, 수도사대 주최 전국학생 향창제 출연 (시민회관)

1969, 11, 7, 전명여고 주최 전국학생 합창제 출연 (교·-당) 1969, 11, 6, "제명없는 음악회"출연 시립교학 약단

과 월연(이대강당) (일본 N.E.T.TV 와 동양TV 와의 합동 제작으로 하군의 소리 기등은 소개)

제작으로 한국의 소리, 리듬을 소개) 1969, 12, 15, 음반 "거룩한 城"제작. (SIDE 1)

정균帧......

복 (SIDE 2

단 원 명 단

함 명 십 3 은 기 박 배 학 및 4 배 속 / 당성이 세 기업 기 체 속 실 4 속 / 한 경인 이 한 두 만마리아 일 기옥 기 체 속 경 세 역 수 3 후 일 후 44

6 월 준 할 민준 하 명 즉 한 수 하 아 수 6 1 월 에 조 배한 전 의 본 기 원 이 야 1 분 준 할 일을 가 있 는 기 원 인 1 명 준 할 일을 보 안 된 는 기 원 인 1 기 인 준 이 준 1 안 된 다 보 등

CARRIAN BENEFIT

On a series

THE STREET STREET STREET

And a self-residence





Страна А	
1. МОЯТ СВЯТ	2'40'
2. ВЯРВАЙ В МЕН	2'44'
3. O, YЖAC	3'45'
4. ЗЕМНО ЧУДО	2'35"
5. СЛОЖЕН СВЯТ	3'40"
6. НЕ, НЕ КАЗВАЙ	2'52"
PARCEMBAHE	317511

Страна В 1. СРЕД РУИНИТЕ 4'55" 2. НА СЕДМОТО НЕБЕ 3'11" 3. ДАЛИ 3'20" 4. КЪСНО ЛЯТО 5'31" 5. IT'S A PITY 2'55"



Музика в применента САГРИ
Можен в применента САГРИ
Можен Сольства Верхий и можен
МОЖЕН СОЛЬСТВА ВЕРХИИ И МОЖЕН
МОЖЕН ВЕРХИИ ВЕРХИИ И МОЖЕН
МОЖЕН ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ
МОЖЕН ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ
МОЖЕН ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ
МОЖЕН ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ
МОЖЕН ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ ВЕРХИИ
МОЖЕН ВЕРХИИ ВЕРХИ

Белгодарим на всички, които на помогнаха. Manufactured by "Balkanton Trading"





유니버어살레코오드社 UNIVERSAL RECORD CO.,SEOUL KOREA

제 2 집

힐 국

한 국 가 곡 집 제 2 집

	SIDE ① 달 밤 ② 불 처 녀 ③ 希 또 의 나 라 로	배너어獲唱 李 仁 箱 매너어獲唱 李 仁 箱 테너어獲唱 李 仁 箱 베너어절唱 李 仁 箱	② 暑 이 오 면 쓰프라노颈핌 李 # ③ 故 郷 生 景 ④ 산 등 바 람 文 #	育 明
	⑤ 한송이 흰 白合花 ⑥ 동 십 초	望 星 類 唱 金 恵 蘭 同中 内 編 唱 李 想 春	⑤ 中 早 고 개 《 玉獨唱 金 》	版 表 正
Ф	당 방	金華年作時	(f) 어머니의 마음 중 별 포	0: 0

충분을 고고 자취하니 위장한 창문이 밝으오 중을 얻고 내어다보니 맞은 이어본 선너같이 내 불위에 찾아오다 달아 내사장아 내 그대와 함께 이한밤을 이분받을 데기하고 싶구나

(2) B 처 녀 볼 되니 제오시네 새 품옷을 입었셨네 하얀 구름 너용쓰고 친구이슬 성으셨네 꽃타발 가슴백 안고 뒤를 찾아 오시는고

③ 希望의 나라로

1 내를 저어가자 입한 바다들길 처판 업덕에 산천 경제품고 바랍 시원한곳 취임의 나라로 우럴 옷을 달아라 부는바람 맛이 물질법이 알해다가자

④ 班 노 1 이야드야 어려 하려 어기었자 당 강아라 옛나라야 잘있거라 나는 가네 새나라로 허야드아 어취 취리 이기인차 달 강하다. 한경상과 반비 집에 나는 가비 세나라로

⑤ 한송이 흰 白合花 1 가시방의 참속이 최 때한화 고요히 머리숙어 홀르 피었네 입적이 끊어진 깊은 산속에 교요히 머리속이 음료 미었네

후점 어어머리 순절한 흰 책임화이 그은한 내 학기 엔원하리라

⑥ 동 꽃일은 하영없이 바람에지고 만난날은 아무따 기약이었네 무어라 알파마음 맺지못하고 한장되어 중일만 맺으려는고 한갓되어 중앙만 맺으려는고

票 選 条 作曲 2 어디서 부르는 단소소리 계량하 말받은 밥이오 송바람이 선선한 어밭에 **방은 의로운 결혼같이** 또 어제로 가려는고 발아 내 사람이 내 그대와 함께 이한방을 이한방을 등받하고 싶구나

作货 님 찾아 가는길에 배집앞을 지나시다 이상도 하오시다 형여 내게 오십인가 비 참고 어리석은향 내가물어 불가나

자유 권등 정화 행복 가득찬끗 희망의 나라로 밥은 지나가고 환한 세척은다 종을 크게올려다 먼리 보이나니 무른 들어보다 희망의 나라요 :

3 이야트야 여히 히리 이기었자 탈 같아라 이게가면 언제오다 기약없는 세나라르 4 이야드와 이러 허리 어기업차 발 같아라 장있으오 잘있으호 나는 가비 세나라로

2 가시받의 한숨이 된 백합화 부끄러워 조용히 고개속없네 가시에 전립과 두려 합인가 고개를 쑥인함 귀엽구나

3 가시받의 한송이 된 백합화 재마막 하늘 바라 총로 의업네 가시에 전립자 두려 합인가 고개를 쑥인양 취임구나

2 바람에 뜻이 지니 세월덧없이 만날질은 뜬구름 기약이었네 무이라 만파마음 맺지웃하고 한갓되어 중입만 맺으려는고 한갓되이 품일만 맺으러는고

① 어머니의 마음 1 날리게 최모은 타일이시기 기문제 밥 낮으로 애쓰는 마음 전 자리 바른 자리 같아 뉘시어

손 받이 타 달트록 고생하시네 하늘아래 그 무엇이 넓다 하지오 어머님의 회생은 가이었어라

어머님의 정성은 지국하이라 3 사람의 마음속엔 온가게 소원 어머님의 마음속엔 보지 한가지 아낌없이 일생을 자녀위하여 살과 때를 짜하게 바치는 다음 인간의 그 무엇이 거득하려오 어머님의 사람은 그지었어요.

(2) 봄 이 오 면 1 복이 오면 상에 들여 진단대 피모 진탈래 굿 피는곳에 내 마음도 의 전너 마음 젊은처자 꿈 따려 오게든 뜻만 말고 이 마음도 함께 마가주 3 나는야 분이오면 그대 그리워 나는야 봄이오면 그대 그리워

③ 故 舞 生 覺 레는저서 어두운데 찾아오는 사람없어 밝은말만 처라보니 의롭기 환이였다 내친구 어디두고 이윤로 않아서 이일저일을 생각하니 눈뚱만 흐른다

④ 산 둘 바 람 1 상품하당이 상품부다 날맞은 가을받에 말맞은 가용받여 사동화합복다 아- 너도가면 이마음 어이대

⑤ 바 우 고 개 1 바꾸고개 언덕을 혼자 넓자니 예년이 그런식 눈중난니다 고개위에 含어서 기타리던 님 그리워 그리워 눈물납니다 바우고개 핀꽃 전달대꽃은 우리님이 즐거줍지 적어주인공

⑥ 코스모스를 노래함 할 받은 하늘만 어어쁜 내 얼굴 달다라 처녀가 너희 업 맞추고 코스모스 너는 가운의 색아서 외르운 이밥에 나의 친구르다 방은 길이가고 마음은 교요하다 내마음 더욱 더 직막하이게니 네모양 더욱 더 치량하구나 고요한 이 받은 너 같이 세이러니 교스모스 나는 가운의 세아씨 의로우 이반에 다의 친구로다

作曲 2 분이 오면 하는 취대 중단새 손내

用 作 許 寒

2 어려선 안고 업고 설러주지고

않음사 그릇된자 자시생각이

당취에 그무엇 높다하다오

교우시는 이마취에 주문이 가득

자라센 문제 기대이 기다리는 말

중달새 우는 곳에 내 땀도 줄어 나물게는 아가씨야 새소리 증거든 세반 알고 내 소리도 함께 봤어주 중달세 되어서 및 분인다오 진단대 꿈 되어서 소쉬보다

作問 20 2 교장하는 처다보니 별평기만 반작거리 마음없는 별을보고 발전해 무엇하다 계달도 서쪽생을 다넘어 가깃만 단감 못일위 애플쓰니 이탈을 이제돼

作作組 2 신문바람이 상품부터 달밝은 가운방에 달밝은 가운방에 산들바람분다 아- 쫓아기면 이마음 어이대 图 作 体

납은가고 언어도 작모 피언네 범은자고 싫어도 잘도 되었네 바우고개 언덕을 혼자님자니 옛님이 그러워 하드그러쉬 실어낸간 버승살이 하도설이워 전달래꽃 안고시 눈물겁니다

庚

2 이상에 목욕해 깨끗한 너희 문 부드러운 바람이 너를 제안보다 모스모스 너는 가을의 새아씨 외로운 이발에 나의 친구모다 받은 길이가고 마음은 교요하다 내 마음 더욱 더 적막하여지니 내 모양 더욱 더 지만하구나 교요한 이밤을 너같이 세이러니 코스모스 너는 가운의 새아씨 의교운 이 함에 나의 친구보다



유니버어살레코오드社 IINIVERSAL RECORD CO. SEOUL KOREA



社団大韓列코·三製作家協会 協問 400 5 ON PLAYING AS IC R.P. M. MOR. PROSERTY RECOP



经在增长:快思观点型目型

□ 編曲 朴椿石 □ 伴奏 朴椿石과 ユ楽団 □

銀방울姉妹골든앨범

■ 連絡船은 떠난다 ■ 쌍고동우는 港口 ■

Side A

1. 連絡船은 떠난다 2:59 2. 울며헤진 釜山港 3:04

작있거라 断緊端

레 3:01 曲 2:51 女 3:09

Side B

1. 쌍고동우는港口 2:37 2. 三千浦 아 가 세 3:28

3. 無情하고사람 2:41 望 郷 草 사 랑 3:17

5. 船 舱 3:03 6. 港口의無名草 2:35

INTERNATION INSULTED □ 期 改訂/平高層 自由/科博石 場份)

방고등 용이용이 공사하는 미난다 사람하는 까닭에 눈물을 흘리던서 IB나감니다 물지를 잃어요 BEE BUBU (#466) INTEL 배든당 무이잡고 목이에서 됩니다.

■ 受け割ろ 参山港 作曲/計様石 編曲)

1 용면에진 높山관을 들어냈다 運輸物 난간이라 휴려운 항칭 해기만은 승프더라 해외만은 아이드라 ·구나 情長 사람까리 사람까리 얼어진 美山寨口 검은수황선 환기만은 슬프더슨 환기만은 마속드라 [H구나 #도롱사랑까리 사랑까리

■잘있거라 断髮端 選 改則 / 支集権 作曲 / 朴様石 福佳)

· 京林田 新春 東京 (1) 日本 (1) 아는 아 예쁜님아 잘있기라 2 부문에 피가들러 사용이진 전달레는 오늘도 비에 첫네 오늘도 비에 첫네 OF- OF (휴전 Inf OF 32 22 24명)

■ 獨레妥 安保一 作問/金数市 作曲/朴槿石 編曲) 열산은 중시미만 생작나라 내故障

下甲面束 ± +목이 서랍됩니다

三多色曲 (日 対 改別/落放人 作曲/計構石 場由)

I 잘했기 바라워이 좋지말이요 연분홍 치마자막 이용에 찾는데 아들은 소구하여 현육대 대나 하 오늘도 마- 떠난닝은 오시지 않네 2 강태기 등이어어 등지않아요

해지문 映會가야 당당이고문데 지금리 가뭄가를 排合될하나 오늘도 아 - 가신님은 돌아올림으로네

■磁女星 不老草 作詞 / 全载声 作曲 / 朴梅石 構動) 1 정보이 장치없이 보려는 많이

가이트 영토중에 성용을 걸어놓고 2. 국민에 맞은 뼈에 시들어지고 일이온 설용속이 눈물만 집네 제임리 장막이는 總令로 멸망처럼 외롭게 존재남은 중이랍니다

■ 岩五岳学는 港口 不老美 作詞/宋書祭 (1倍/1946 5 場面)

1 쌓고등이 들어대면 감해가도 불었다네 마도로스 사랑이란 활약도 많드란다 파이프 입에불고 말았거라 순빛하던 엠타님도 중었다네 같이기도 중였다네 2. 볏어리에 부러놓은 눈물자죽 얼룩졌네 神문으로 중였다며 왕고등도 울었다며

■ 三千浦 아가씨 (丰度月 作詞/宋雲峰 作曲/計略号 編曲)

1 80의리는 도구 60 호텔하는 메나그다 이번나를 올려놓고 떠나가는 내님이야 2 조개설및 용제용제 포제함은 현 14명이

■無情部 그사람 中夜月 作詞 / 宋霞縣 作品 / 朴梅耳 編品

博告님이 물고입네 분다고 아니가고 SHORT DIMOU 가야할 같이라면 말았어 보내려다

DISTRICT MISS DATED 2 용타는 웨이없이 간다는 사용없이 예쁜님이 불고있네 가든함 됐대는 현 그 소매운 동안인데 어이려 이다지도 서러운 難別길에 바탕소리 파도소리 내가용용 뜻이놓고 아위자게 떠나가는

情報는 교사되어 ■ 望郷草人形と 放棄林 作詞/李在廷 作曲/朴峰石 編曲

1. MINE ROUSE SHURR SHARE BUTTH THEM AWA BO

BOW BOX DED SEC 조위의 水干線인 일구름이 공구나 2. 즐기며 우는AND HONEO 약 C나 됐어리에 날리는 테프가 불다

방문이 불편됐어 왕고등이 계았다

■粉 線 (原料基 作記/李集縣 作曲/料棒石 福田)

1 중점과 내가왔었게 웃을라고 있었기 田舎はは12年 機種内の の食堂日百日紅 그대와 둘이서 꽃씨를 끄던 그날만도

2 물려고 내가왔던가 옷을라고 있던가

그대와 들어서 속별의 왕물꾸던 그많도 ■ 添口의 無名草

(白) 相 改詞/朝獻權 作曲/計略号 福田 1 유기도안타하운 準値에서

사람이무엇인가 가는날라고 음무림을 됩니다 고등소리들리며 떠나가는 문화의 말및도문물거운 흥미박으로 無情안達殊하는 대답들성고 목절없이랍니다

인스같은 환역에 누워받고 위점을 CIDIZISH ISBAM INC.



二千亩 0125円世

MANUFACTURED BY JIGU RECORDS CORP SECUL, KOREA 음반에서 무단히 해조는 모는 목에대는 성은 법률도 글지지어 있습니다.

MARKS W & WS5ERCIX

흘러간노래N0.1

推別。

差山停車場

南仁樹 孫仁鏡 京三選集



유니버어살레코오드社 BHIYERSAL RECORD CO.,SEOVL KOREA



離別의釜山停車場故郷은 내사 | 討 郷은 내사 | 討 別 % 의 그 림 자 郷 의 그 림 자 青 春 告 日 가 거 라 三 ハ 線

기 다 리 겠 어 요 나 는 울 었 네 숨 쉬 는 커 리 連絡船 에 레 지 봄을기다리는사람들 눈 물 의 五 里亭

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1	해홍그물 발제되소요 속 이어 모대부를 취기로 보다 등록 취기로 등 없다. 당고 무입는답이라 고드를 된 이는 당고 단어기로는 받이라고 보다 모든 물제 보	1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	7 日 日 刊
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조영남 · 김도향 VOL. 2

 가을비 우산속(8311-7899) 이 두 현 작사 역 비 기 혹은 그러워서 수석선 생산 커피를 쓰게 난 경도한 노래 나온하여 현보에 이번 석본에 소혼한 선원에 이번 석본에 	설위 비나에진 곳짓을 남아의 당신에 내결을 마시안 되에 당하면 그리는 고요로는 사사장하 역에 악한 당신을 정받도 사랑해	가장 있진 내용구에 배르대지막하 한다스의 영화 노크한인도 요한도 목소전설 휴산업에 상요속 역장등이 그리를 한다
소프는 가입하여 있어요 소프랑이 해이하지 때문설에 모다려 마으르나 한 정마되면 그것은 목소리 이탈값나 아른가를 당해 생아하네이는	❸ 너무합니다(8105-2438) 출 등 기 적사 등 등 기 적주	⊕ 명 미(8309-6023) 추 세 호 작사 수 세 호 작구 신 도 함 노력
가능에 보내해 하는 아이에 하는 가는 것이에 보내하는 해 보고하는 나는 이에 보내하는 해 보고하는 나는 이에 보내하는 데 보다는 이에 보다는 수는 그 기계를 하는 것이지 보세 그러워가 병원가는 것이지 보세	1. 아이에 안하다 그것은 나는 사람들이 전 호 항 소리 관련을 얻은 아이라는 이를 하다리고 바람을 얻은 아이라는 이를 하다리고 아이를 받는 이를 하는 것은 나는 아이라 1. 프론에 무슨을 갖고려 있었는 나는 아이라 나는 이를 보는 것은 아이라는 것은 그리는 이를 아이는 것은 아이라는 것은 그리는 것은 다른 기계를 받는 것은 것을 받는 것을 보고 있다.	1. 사업의 기요의 사이 등록을 강대했다는 경 모 중 요즘 어떻게 해보다는 것을 받았는 것을 다시겠다. 20 등에 가지 기교로 아니겠는데 40의 상으로 날리는 기교로 이용한다. 교육도 역하는 소설됩인 고설명이 1. 기업의 기료에 이용한 상이되는 등에만 1. 기업의 기료에 이용한 등에만
 형 핵(8309-5023) 수 세 호 하수 수 세 호 하수 성 도 박 노매 	에 가간 방선은 아마하시면 무의하세 않아요 네무합니라 너무합니라 당선은 너무합니라	뒤돌아 아래용을 날기면 마음만 괴로꾸어하
사람의 기교에 세서 슬픔을 갖지만하고 어지의 해서리아 함께 이번을 부제었다요 이번의 기교에 시시 이용을 갖지만하고 작품이 아래들은 남기면 다음이 지겠두니까	● 비닷가의 추억(8310-7238) 전 최 강 착사 전 최 강 착무 조박난 교육 노녀	 낮염따라 가버린 사왕(8310·7240) 잘 한 후 하시 되 구 두 크림난·성도한 노매
한 아픈의 아름답면 주역도 기소를 이어기로 사진의 전부를 낳기에 이어는 레이크는데 그씨도 내지는 소설된던 그냥분이 단등한 이너의 점요의 아들이 리도올때면 한 등 전 5000.0000.000000000000000000000000000	터넷기에 도착용하면 수많은 사람들에 만난 그사람 되도하여 등가용하여 됐다. 기사에 가장 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그	설보는 이 아이에 이 아이는 그 보수 구나 보고 보는 이 아이에 이 아이에 가는 그렇지만 아이에 아이에 가는 그렇지만 아이에 아이에 가는 그렇지만 아이에 아이에 가는 그렇지만 하는 그들이 아이에 아이에 가는 그들이 아이에
 등 점 제 (0202-510) 을 접 환 작은 보이나 기도차 나서 	바란이 문엔 뛰어나 그냥인가 살여서 높아서면 필속한 파모스리	® 라팔로마(La Paloma)-(8311-7445) 최 국 축
1. 최근한 선택하고 선생이면 나오는 승리시의 역사를 대한 생물에 들었다. 최근는 기계으로 대한 기계으로 대한 기계으로 대한 기계으로 대한 기계으로 대한 기계으로 대한 기계으로 인택하고 있는 기계으로 가는 기계	● 해도는 무리를 (COL) 다니 된 집 다시	वा वार्ता के स्वतंत्र के जाने वा निर्माण के प्रतिकृति के प्रति के प्रतिकृति के प्रतिकृति के प्रतिकृति के प्रतिकृति के प्रति के प्रतिकृति के प्रति
© মান্ত OBM (Living Next Door U Σ છે স্থ To Alice)—(8311-7932) ব হ হ ত মধ্ কাহিছেৰ কাই বাংচাৰ কাৰ্যাক কা হ ত মধ্ নাম্যাক বাংচাৰ কাৰ্যাক কা হাজ্য নাম্যাক বাংচাৰ কাৰ্যাক কা হাজ্য নাম্যাক বাংচাৰ কাৰ্যাক কাৰ্যাক আন্ত কাৰ্যাক ক	시도는 무석성 지 어느 생산 생산이 무섭도 지 어느 생산이 보는 지 어느 생산이 무섭도 제하시는 지구는 지 어느 보는 이 사이는 이	나위하는 속에 눈받이 됩니다. 인사가 운영 비용기로 만에 경하면 가장 문제 등기로 만에 경하면 가장 문제 등기로 만에 경하면 가장 문제 등기로 가장 문제 등이 되었다. 나게 되게 가장 문제 등이 될 것이다. 아기로 하게 하게 되었다. 아기로 가장 문제 등이 될 것이다.
하라는 안보시는 하게 되었다고요 하게 되었다. 로르는 눈물부족 위해 되기의 그래비난 역성에 하게 삼시보다 보조하신 안동한 사람들이 있다. 나는 그래 사람들으로 고이 건축하여 상리라 바람길에 플러워한 문을 안하라는 추억	❸ 너무합니다(8105-2438) 을 할 기 복사 을 함 기 확주 조 생 남 노래	응 오/ 나의 타양(O Sole Mio) 의 국 곡 (8311-746) 최 영 난 노력 오/ 나의사한 언제하지나
그리워주의 호./ 고대하는 이렇다 사랑하는 그리며 차가를 보내 사람 수많은 아마들은 이디로나 우리의 사람 호./ 발생님들 때를 마취임보고의 전별된 수익의 관련되고의 이를 받더라는 그러운 보고대원되는 전에	사용하기와 사용하기와 당신은 이유용기와 대한 기계 등 기계	대한층에 없어야요 요' 나의 요' 시대자를 다한층에 송가요 요' 나라나라 이 중 만하나라 가려하는 이 이 이 이 이 이 이 이 이 이 이 이 이 이 이 이 이 이 이
스타이 및 한 역사 등 기계 등 기	 육노주점(8207-3444) 이 법 집 하라 이 법 본 하루 성도의전 점구 예요성 품구하 	오/ 나의 오/ 나의사랑 네이용속에 찾아주오 오/ 나의사랑 네 등 아름답나 아의 해보에게 너 있으면 이해
의하다운 취임의 사업이 도입 이 선생님의 프로는 장말하나 위에 비가네 의 기계 선생님의 프로는 장말하나 위에 비가네 보는 그의 사용되는데 그러난하는데 같더라 나는 그의 사용되는데 그러난하는데 같더라 나는 그의 사용되는데 그러난하는데 같더라	안내 15. 교회에서 생명생 중인 정도하게 청약 제공에 변경하 단계하도 고급으로 당당보다 이하인 나는들이 등록 하고요 의하인 나는들이 하게 하고요 교회 기업에서 하는 기업에서 기업에서 기업에서 기업에서 기업에서 기업에서 기업에서 기업에서	환수성약하는 하는 모든 요리 네운는 보석주는 회사이라 요. '나타시를 전혀하다 네비즘에 있어지는 요. '사타시' 요. '사타시'를 네비즘에 있어주고 네비즘에 있어주고 네비즘에 있어주고 네비즘에 있어주고
※ 사람해 (8303-1354) 전 학 작사 전 학 학 주 조성난 경도함 소매	가장 멋져 목소리로 개설하이며 가장 멋져 웃음으로 하답이끌려 오늘도 복소가장 휴대답이면 산업을 마일곱하여 그녀를 참다	네마유하네 있이주요 ② 너와 내가 (건진가요)
사람에 당신을 정말로 사람에	Heleful was a series	a de du du (CCUT)

사람에 당신을 정말로 사람에 당신이 내길을 떠나가 돼야 얼마나 눈물을 흘렀는게 모든다오 에 되어 ~~~~~~~ 사람에 당신을 정말로 사람에



그렇게는 안될꺼야★ 추억의 그림자

SIDE 2 SIDE 1 역 의 그 림 자료 교 그렇게는 안될 꺼야 (a.m) 2. 명동에서만납시다(2:48) 2. 갈 CH 0.1 전 12:33 ## (3:07) 자 12:37 3. 7 3 91 ж 4 . 01 12 - 7 4 . 저 21 拿 5. \mathbf{D} 햣 적 13 1 23 5. 회 Ot 12 158) 6 물 새 야 욱 지 마 라 (3 : 02) 0# 0 보 (2:341)

그렇게는 안될까야 (OL 6617) '장사 선 ㅎ 미/장광 마 상 . 형 교육에도 다음하다 (네사랑 당신이 돌아 올까요 '얼마 많은 여기처럼 물어 버리면 /내사랑 당신이 돌아 볼까요. 내 그대 사랑한 것을 잊게 해주면 '당한히 망한히 맞어 참에서 '그렇지'와 안물까야 안물까야 가를 가지 못하죠.

BESCHAFF PREFATCH (OL 6525) TOWN BY SU SECTION BY ME 등 열등이 받은 것이 또 모두다 돌아 가는데/학식을 잊으셨는지 알면서 또 오시는자/마지막 시간이 되어 이제는 품이 되다 그렇지만 내일 다시 행동에 많이 오면 또 다시 만났시다/

함 (OI, 5712) 적사 서 양 호/작곡 김 학 1 형태와 오고가는 가라가 단어 두기운 고립소식 없어나 중에 구되어 된 여러가 중에서 지중 /무구운 고향신성 얼마나 반반을 즐러 한 구분만 하겠었어 재산을 넘네 '2 최대와 오고가는 기와가만에 '투고운 교향소식 중에나 봉해 '눈날에 참주하여 들어난 지공 두고운 고한소년 얼마나 변명하기 원구함인 이렇죠? 처신 호텔에

정 (01, 2122) '작사 방 성 규/작곡 방 성 규/ 1 당신이 당 버린고 말았어 의단들의 이의존 돌아서서 지난것을 몰랐다. 아차리 가실이선 점이자 가져 가이지. 정만당 날거무고 어이 혹은 의나 있는 나 그 당신이 날 머리고 말았어 의난을 때 사나이 이 가능한 피판물이 흩었다. 또 다시 모길에면 취하지 가 저 가이자. 정안을 남겨두고 이어 물론 때나면도

21 01: (O1, 150h) 작사 장 세 원 작의 장 세 용 /

회하고 회하고 지금 어디었다 나를 가슴하는 나를 바라고 어어 떠나갔다? 쓰이는 사람이며 어느록 만나라는 /회하고 회하고 오

SURE SURE (OL 2111) / WAR W. S. M. (NO. d. B. P./

옷을 그만은 추억들이 '염을 가슴에 뜨다시 찾아드니 '물새야 물지를 따라. 오아시스레코오드사

후역의 그립자 (OL 4751) / 작사 박 정 물/작곡-박 정 용

어둠으로 시키지가는 다양한던 너의 그림자 이번 모두 출시가만인 가음이는 후에이어라 / 서러점에 집은 눈동자 아득하게 말아지 가고 '그의 고문노의 소리도 말리겠다! 시카인하다! '우이 이미의 의료공을 하나라'(아~ 이미의 그림으로 이미의 그림으로 이미의 그림으로 인기되었다! 사이스 이미의 의료공을 하나라'(아~ 이미의 그림으로 이미의 기계의에 설치 만 남기고 한 있다 '연풍'측을 시타가라는 다양한'는 너의 그렇지 '인한 모두 출시하면 가슴이면 주석이이다.'

업서한장 (OL 2138) / 작사 성 호 인/작곡 설 호 인/ 일서 취원인이 그대의 인사단기/ 아벨라고 온지 말날이 지나갔다/프롬속에서도 못잊어 못잊어서/그렇게 기타린 인사가 열서

그리주 회야 (OL 2358) / WAI-반 및 당/작곡 김 최 감/ 1 페이 페이 바를 두고 어디었다./유청하게 바라고간 위로운 이 마음/이번도 승교 오였다./세월이 클러가도 그대만을 어어 잊으 만/화가 페이 네를 두고 어디었다./유청하게 바라고간 위로운 이 마음/이번도 음교 오였다./세월이 클러가도 그대만을 어어 잊으 만/화가 페이 네를 구고 어디었다. 내가 오다./오 페이 페이 네를 두고 네가 오다./ 파이를 보니고간 그대만을 내가 맛있어! 수와 되어 너를 두고 네가 오다./

고하무점 (OL 5318) / NAI 김 윤 하/작곡 서 열 윤/

. 구름도 옮고 넘는 물고 넘는 처산이에 / 그에날 내가 살던 고향이 있었던만 / 지금은 어느누가 살고 있는지 / 지금은 어느누가 살 고 있도부 (살물박면 물이 하요고 기름만 / 분명하다 집중에 운영했어! / 본세들도 집을 받는 집을 한 처산이와 / 그에날 내가 살던 교향이 있었던만 기금을 어느누가 살고 있는지 / 지금은 마느누가 살고 있는지 / 토이라는 바란 때었고 / 양양자 오

명통포의 밤 (OL-4215) / 작사 김 병 아/작곡 김 부 혜/ 1 곳만이 취임없이 쏟아지는 영웅포의 밥/나가슴에 안겨오는 사람의 불립/고요한 전략적에 빛나던 그대 눈용자/아 - 영원하였 지면할 영봉조의 많이야? 2 가슴을 되고도는 추억하던 명품포의 밥/영원국에 스치오는 사랑의 불립/효료는 불명국에 아당한 그 대의 요요? 아 병원의 형사당을 영품포의 많아요?



● 이 레코코드에서 우브 보자 포세 이 글 트립했던 급석 나는 □ □□ 오 아 시 스 레 코 오 드 社 MANUFACTURED BY OASIS RECORD CO. SEOUL, KOREA

- W E - WI160



WHY DIGITAL RECORDING? In recent from vinyl long-playing records. But there late to the intermediate tape recording process from which nearly all records are

The first problem is the limited dynamic range between the loudest and softest musical passages that can be accommodated by even the best conventional mastering tane recorders. For instance, orchestral works often contain a dynamic range ten to twenty times creater than that which can safely be applied to a master tane recording. So, to canture the widest range. recording engineers must compress the original performance, making the loudest nassages softer and the softest nassages the sharp realism of a live performance.

The second problem is that of poise, or tane hiss. And, since master tapes are often edited and re-recorded many times before the final version, each successive step adds additional noise.

HOW DIGITAL WORKS: In digital master tape recording, neither of the above problems exists. Instead of recording complex sounds as a continuous, or "analog," electrical signal on tape, the music is translated into a series of encoded "number values." The original music waveforms picked up by microphones at a recording session are sampled many thousands of times per second, and each sample value or amplitude is assigned its appropriate numerical value. These "numbers" are then expressed as a series of uniform elec trical pulses. It is these pulses that are magnetically recorded onto the master

When the tape is used to cut the master record from which a disc is ultimately pressed, a decoder translates the "num bers" back into a faithful original of the musical waveform itself. The decoder is completely insensitive to any residual tape hiss. It "reads" only the numbers, so that the noise of analog tape is eliminated. And, if enough "numbers" are used to express each sample amplitude, the dynamic range contain the full dynamics of any musical performance. Arbitrary compression of the music is thus no longer necessary.

DIGITAL "PLUSES": Additional benefits lute accuracy of pitch, which guarantees freedom from all "flutter" and "wow." So. a digitally mastered recording is in every way more faithful to the original performance than any disc created from conventional analog master tapes. As you will hear when you first play this record, digitally mastered discs offer music in your home that is infinitely closer to the listen-Ing experience of the concert hall.

Critic and writer on audio topics for Audio Magazine, Radio Electronics, Modern Recording and other publications This record is playable on all record playback equipment, Complete technical Information on this Mastersound ** recording

Excepting for T. Monk's and K. Clarke's "Epistrophy." arranged by J. Chambers, the music on this album is for M'BOOM, re: percussion by various members of the group. Explanation of unusual titles:

Epistrophy-pronounced/e-pis-tra-fe/

Kulichagalla-prongunged / kon-gen-lagk-a-lta

Caravansera(-pronounced/kar-a-van-sa-rl/ is an inn in eastern countries where January V-The day Charles Mineus

Onomatopoeia-pronounced/an-a-mat-a-pe-ya/ means the formation of words in

er, menw, huzz, M'ROOM etc.

The remaining titles are self

I formed M'ROOM, pronounced mmmBOOM, re: percussion as a collective

The name M'ROOM is an Onomatonoela. The purpose in organizing such a group was to develop a school of percussion music that was an outernwith of our ornat American musical traditions

The first task was the selection of percussionists who were not only composers and arrangers, but percussionists who had the technique to adequately handle the phone, the Tympani, the Marimba, etc., as well as a wide variety of percussion instruments of indeterminate pitch; and they especially had to be fine "Drum set" performers.

The M'ROOM, repression ensemble uses more than 100 different instruments of determinate and indeterminate nitch

It was my good fortune that I found the right people for M'BOOM the first time around.

performed and recorded with Sarah Vaue han, Roberta Flack, Dionne Warwick and experience includes Broadway shows, opera, and symphonic work. Mr. Clay Street Music Settlement

FRED KING -Percussionist, Composer, Arranger...was

the principal percussionist with the Festival Casals Orchestra as well as Professor of the Conservatory of Music-Puerto Rico. Currently Mr. King is Associate Professor In the Music Department at Brooklyn College. Mr. King performs in a wide variety Broadway musicals and classical.

RAY MANTILLA -Percussionist, Composer, Arranger...has performed and recorded with Machito. Eddle Palmieri, Ray Baretto, Gato Barblerl, Charles Mingus, Art Blakey, Dizzy Gillesnie, Maryln Gave, Herbie Mann, to name a few. Mr. Mantilla records under his own name on Inner City Records.

WARREN SMITH -

Percussionist, Composer, Arranger...B.S. in Music Education, University of Illinois M.M. of Percussion, Manhattan School of Music, Mr. Smith performs and records in all phases of African-American music as well as Broadway shows, symphonies, television, radio. He has worked with

Aratha Franklin, Nat "King" Cole, Sammy Davis, Jr., Sam Rivers, Harry Belafonte and many other renowned artists. Mr.

IOF CHAMBERS ranger....has recorded with some of the

most noted jazz personalities: Charles KENYATTE ABDUR-RAHMAN -

Talented young Percussionist, Arranger, Composer from The Bronx, New York This album spotlights all the performers in their total percussion roles as well as in their roles as composers and arrangers.

We very much enjoyed making this album and we hope you will enjoy our efforts. Welcome to the world of M'ROOM, re:

MAX BOACH Percussionist, Composer, Arranger...has toured Alkebu-lan (Africa), the Middle East, the Far East, Europe and the United

Mr. Roach is a Professor in the Music De-

PERSONNEL: 'Onomatonoeia"

Roy Brooks, Temple Blocks: Joe Chambers, Chimes, Multiple Percussion; Omar Clay, Multiple Percussion, Timbales; Fred King, Marimba, Bongos; Ray Mantilla, Latin Percussion; Max Roach, Vibraphone Xylophone; Warren Smith, Tympani, Bass Drum; Freddie Waits, Orchestra Bells, Concert Tom Toms.

"Twinkle Toes" Roy Brooks, Cymbal; Joe Chambers, VI-

Joe Chambers, Marimba: Omar Clay, Tympani: Fred King, Marimba: Ray Mantilla, Percussion: Warren Smith, Vibraphone: Freddie Waits, Clave: Kenyatte Abdur-

"January V" Roy Brooks, Bass Drums; Joe Chambers,

King, Tympani; Ray Mantilla, Chimes; Max Roach, Orchestra Bells: Warren Smith. Marimba: Freddle Walts, Snare, "The Glorious Monster" Roy Brooks, Musical Saw, Clave: Jon

Chambers, Marimba, Vibranhone: Omar chestra Relis: Ray Mantilla, Latin Percussion: Max Roach, Multiple Percussion. Whistle: Warren Smith, Xylophone: Freddie Walts, Concert Tom Toms, *Assorted Parcussion.

"Rumble in The Jungle" Roy Brooks, Tympani; Joe Chambers. Xylophone; Omar Clay, Marimba; Fred King, Marimba; Ray Mantilla, Latin Per

cussion; Max Roach, Multiple Percussion: Warren Smith, Claves, 'Assorted Percussion; Freddie Waits, Cow Bell, *Assorted Percussion

"Enistrophy" Tympani; Kenyatte Abdur-Rahman , Or-

chestra Bells: Fred King, Marimba: Ray

Roy Brooks, Marimba, Steel Drum: Joe Chambers, Marimba; Omar Clay, Multiple Percussion: Fred King, Tympani: Ray Mantilla, African Percussion: Max Roach, Bass

Drum: Warren Smith, Cowbell, Woodblock. Vibraphone: Freddie Waits, Multiple Guiro, Claves, Flexitone, Slanstick, As-

ONOMATOPOFIA CARAVANSERAL THE GLORIOUS MONSTER DUMBLE IN THE BUNGLE MORNING/MIDDAY

KUUCHAGALIA Produced by Max Reach

Recorded at CBS Recording Studios

Mastered at CBS Recording Studios, New York

*Published by Embassy Music Corp. (BMI) Percussionists in alphabetical order:

Max Roach, Warren Smith, Freddie Waits **Mr. Abdur-Rahman appears on

M'BOOM uses Ludwig musical instruments

ISMO CBS Inc. / 1280 CBS Inc. Manufablanded by Calastial Biocenia CBS Inc. / 51 W, 52 Street, H.Y. N.Y. Colorabilar and "Masteresurd" or colorabilar and CBS Inc. Walkhaling All Rights Bearrad Unestherized deplication is evialate of ecolizabili internal.



INTRODUCING THE CBS MASTERSOUND SERIES

EXTENDED BANGE BECORDINGS

as on of the world's identification companies and the movines of the 2013, Performance of the world's identification of the forest that of the inchesporal increasement. Performance is presented to the property of the inchesporal increasement of the inchesporal increasement of the inchesporal increasement of the CSS Recental world inchesporal increasement of the CSS Recental worldwise programation on having supplied to an interioral ground in the CSS Recental worldwise programation on having supplied to the interioral programation of the increasement of the CSS Recental worldwise programation on the increasement of the CSS Recental worldwise programation on the increasement of t

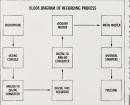
SDUND series, a background of the basic mechanisms of sound reproduction might be helpful.

Sound consists of minute variations in air pressure caused by a starting substance, caused as a string, a column of as set in resolution, a storted and unsite and voicel cent. Our ward mechanism and brain can translate these variations into recognizable survise, with oran procession and continued and

Edearis original phimograph mechanically translated sound waves into variations in the shape of a growe impressed upon a wax cylinder. A stylus, tracing this grows and when a couling a column of air, when linked to a hom, could theoretically reproduce the snorral sound.

Such ar pressure variations can also be converted into an electrical virtigal by a moreoplanie if the microplane dise its vork accurately land vanious types of modern incorplanes du an externely good job), the vallage created a deedby programmat in the sound staff, the aniquitation of the voltage for land sounds is greater than that governant for softer sounds, and inplant rother document small an avoltage that varies more frequently in this sense, the voltage created is analogous to the sound, just as Existor scrower was annichmical nating.

Today's virul records work on a similar principle, with a far mare complicated grows containing two separate channels of information for sterre. The undications in the grows are converted to an electrical signal by the planic activities, this signal is the amplified and drives businessed which thenselves reconvert an electrical signal back to sould waves by using the signal to valisate some form of membrane and orable air moreosary variations.



Standard tape recorders, whether they use open reals, cassettes or 8-track cartridges, store the desired signal as variations in magnetic flux imposed upon the magnetic coating of the tape. These variations are also intended to be directly proportional to the samal Table.

Modern records are normally made by recording the secund onto magnetic tape. Modern records are normally made by recording the secund of our algorithms. After edding and other electronic emispications, the meaber tape is used to cut a growind a soft between method costed on an aluminum diek. This folique is the costed with metal, intermediate parts forows as "masters" and "mothers" are produced, and, made, intermediate parts forows as "masters" and "mothers" are produced, and, made, intermediate parts forows as "masters" and "mothers" are produced, and, made, intermediate parts forows as "masters" and "mothers" are produced, and, made, and made and mad

records

Because all these processes deal with a constantly varying signal analogous to the original sound wave, they are forms of what is called analog recording. This is certainly a workable concept—as writescald by the many excellent recordings that have been made over the years—and, at its best, it can preduce truly the results.

But, each step in the procedure is fraught with difficulturs. Any electrical or mechanical mentifications make the analogy with the original sound less and less accurate, with resulting less of insilism. And, to make matters weres, any devantions and districtions in each step are usually additive, so that relatively minor imperfections accumulate and toother can have a manar advises efficient on the hat of any

ICITAL RECORDING

I win the finest professional studio tage recordes are subject to weaknesses intrinsic to the analog recording process. Such proferms include ristavely high harmons and intermediation obstancine, now and filter (inner venetries in the special which the tage moves across the recording and playback hearts), crosstalk (signal linkings between chartest), and print through (agraid linkings from one layer of tage to adjected lines in the result.

These more severe are the interrisised problems of rists and tage seturation. The mayerier control can handle only so much magnetion, and any attempt to just more signal on the tips restrict in severe evored and distribute. On the other and of the surpfluted spectrum, all tages have a certain amount of intrinse cross that cannot be surpfluted spectrum, all tages have a certain amount of intrinse conse that cannot be made more severe by the fact that tage notes a subportant, random insign that or much more severe by the fact that tage notes a subportant, random insign that or on studies where the more cannot be a subportant, and make more consistent modern or more consistent or consistent modern or more cannot be made more severe by the fact that tage notes a subportant, and much more severe by the fact that tage notes a subportant, and much more severe by the fact that tage notes a subportant, and much more severe by the fact that tage notes a subportant or much more severe by the fact that tage notes a subportant or much more severe by the fact that tage notes a subportant or much more severe by the fact that tage notes a subportant or much more severe by the fact that tage notes a subportant or much more severe by the fact that tage notes a subportant or much more severe by the fact that tage notes a subportant or much more severe by the fact that the fact of much more severe by the fact that the fact of much more severe by the fact that the fact of much more severe by the fact that the fact of much more severe by the fact that the fact of much more severe by the fact that the fact of much more severe by the fact that the fact of much more severe by the fact that the fact of much more severe by the fact that the fact of much more severe by the fact of m

sorbasing model by seach and set at irregulative visite for the error gain seasons. These tool factors come and olderman for the receiving requires the most long the softest stands on the cape launch than the make self-off that cannot be the southern than the season of the cape launch than the season had been as department analy. While received tope necessives can meals up to 50 or 56 at of dynamic range—and this is advantate for sections can meal up to 50 or 56 at of dynamic range—and this is advantate for sections can meal up to 50 or 56 at of dynamic range—and this is advantate for sections can meal up to 50 or 56 at of dynamic range—and this is advantate for sections that the section of the section of the section of the section of the a quest had may present a dynamic range too to beenly three greater than can be accommodated.

The engineer's only clanor is to companies the dynamic range of the signal in some wy. Not can employ currist that ether of polf the basted radio or compress the signal (or both), or he can manually turn up the recording aim during soft passages and turn index not the signal number sections. Either way the integrity of the recorded signal disparaded. Many reports feel that the resulting constricted dynamic ratigs is one of the most mountain features in lainties the resulting constricted dynamic ratigs is one of the most mountain features in lainties the resulting constricted dynamic ratigs is one of the most mountain features in lainties the resulting constricted financial.

While constant evolutionary improvements have been made in electronic and mechanical components and the performance of the tape itself and many fine analog

recordings have been made, not much more can be done to advance analog recording.

Fortunately, a tectaly, exvolutionary technology is now available.

Rather than strong the analog signal representing the original sound wave, digital

recording converts the wave into numbers. Each second of sound is divided into immacide segments therever 44,000 and over 50,000 segments depending on the digital recorder sould, and one of our 65,000 segment immers as sexpent to each segment to impresent the amelitade of the signal at that exact instant. Each number is stored aspirable) on a special layer excrete that uses video or instrumentation tippe to handle the large bandwidth required.

The stragge of these numbers axes the binary number system rather than the decmal system in the binary system, there are only now passible numbers, G and 1, rather than the ten digits of through B. This is expectedly supreprint for electronic circuits, since the two digits can be represented by a nowtoh being on or off, a voltage being positive or regarder, etc. Computers use the same method, and digital recording is actually an difficient of computer technology.

Statem of the briary digits (abbreviated "bits") are used to store each number. Simple multiplication shows that well over one million bits are necessary to store one second's worth of music. Even the number dossoll reload the earth sets that are added during the recording process to double-check the accuracy of the statege and compensant for any outerball errors.

What does at this electronic variousty gain as "Who the ten is a let of them in a very short time." Bits a beautifully simple for so beautifully simple for so store. The difference between a D and a 1 can be made upon suprificant, and it is far search search the difference substance in contrast the accounty of the allocate substitute speakeds. The contrast the contra

DIGITAL RECORDER SPECIFICATIONS COMPARISON CHART

PERFORMANCE FEATURES	OIGITAL MASTER TAPE	ANALOG Master Tape
Frequency Response	20-20,000 Hz (± 0.5 dB)	30-15,000 Hz (± 1 dB)
Signal-To-Noise Ratin	>90 dB	64 dB
istal Harmonic Distortion (THD)	.03%	0.5%
Wow and Flutter	Unmeasurably small	.035%

Most important, digital recorders are almost immune to traditional tape noise. A 16bit digital recorder can generate a dynamic range and signal-to noise ratio on the master tape of well over 90 db, more than sufficient to handle any musical source without compression or manual plan indire.

HAVE SPEED MASTERING

nce the master tape is complete, the next step is to cut the lacquer master. This is an extremely difficult electro-mechanical art which can have a major effect on the quality of the resulting record.

If all MASTERSOUND incursors are cut with a computer controlled cutting labels income as the IDSCompain[®] Telegrade by SSS screeds and reproperlate to ESS in DISCompain[®] to ESS and the same properlate to ESS in DISCompain uses advanced interrogrecesor techniques to control with greater accuracy to complex moment of the cutting land and to assure a more faitfulf transfer of the master tage to largue Specially settented facinger blanks are used because of these superior signals once note and an Analoging Characteristics.

Normal inastering is done in mal flow, which involves that the muster tape moves at the same spend field during the recording session and the legioust group is the state of 33%, IRPM. It is also possible, though more difficult and experience, to not both male-clinical shaft spend within extensive modifications must be made to the experience double colories at half-spend most being only the process takes thiven as long, the advantages of half-spend mastering are synthesis.

When mastering spred is halved, the power required for the cutting head is reduced by a factor of 4. This relatives be failed on the power angiletis used and allowed them to non a completely linear fastion. The cutting sylvin is able to trace the discharge proviunblations mere accurately, with major improvements in frequency response, discretion and transcent response. Creatable between chambles is adultatively refused, confirm ower groon dimensions is improved, and the ability to cut high energy passinges without distribution in critary him remarks.

In addition to recordings made from digital master tapes, the MASTERSDUND sense includes special half-speed remasterings of high-quality analog masters selected from their artistic morit and sonic quality. The half-speed mastering and special manufacturing processes used for these records proude a new and existing claims and maltern

THE MASTERSOUND ANDROPHILE BECORD PRESSING PROCESS

major focus of the MASTERSOUND series is to upgrade the quality of record pressings.

While it may look like simple block places, the viryl compound used in actually a complex amongs on many different chemical solutions. The composition of the compound has wide ranging effects on modifing propriets, grows excuracy roots characteristics, some factors, softer remotine, styles troonig, it could not be considered to the composition of the composition of the composition of another contractions of another contractions of another contractions.

CBS has developed a row compound that offers substantial advantages one earlier formulations. You show been enduced spell-friently over oriently premise compounds, which themselves were better than much of the way least in the record electricity boday. The modifier phase-intricities, which are a major determinant of the accuracy of the gressing process, have been greatly improved, and many other performance variables have been enhanced as well. The modeling process local? has been extravely modeling for MASTERSDUM, pressure. The cross-sectional control of the strainey has been improved, record weight has been excreased by 12 general, and the operating coefficients of the record weight has been excreased by 12 general, and the operating coefficients of the record weight has been modeled for insurance quality MASTERSDUMD greasing such derigo special and mere critical quality control tests, using both custom-designed compilers and extensive visual and usual integriction.

Special packaging techniques help assure that the high quality of MASTERSDUND pressings is maintained throughout the distribution process

MASTERSOUND CASSETTES.

Tremendous advances have been made in the quality of pre-recorded cossisties since the increption of the cassette as a lumble dictation medium in the early 1860s. Improved tape head design, better tape formulateric, various rosis enduction or-control and other factors have combined to make cassettes a sensfactory high fidely which for the mass market.

Now CBS introduces MASTER SOUND pre-recorded cassettes, capable of maeting the mace critical between greatedards. The economic realities of high volume commercial dispersion innormally require that casesseries be despited at spreads must higher than the normal playing speed, sometimes as high as 64 times faster South speeds invokably that off ultimate performance appairs manufacturing elicitiency and cest reduction.

Most likel tipe contest of a time layer of tron cole control on a polyment to fine. With many chemical and mechanical characteristics of the or on coles can be immurized and upported, several years ago Enfort introduced any quartery many Comment colored (Enfo) after that miss contest in the supplex costing Comment colored (Enfo) after that miss contest in the supplex costing Comment colored (Enfo) after that the contest is the supplex costing Comment colored (Enfo) after the contest in the contest in any other particular for the contest in any other particular that the contest is contest to the contest in any other particular that the contest of the contest of the fill particular that the contest of contest couperant on order to use at effective.

All MASTERSDUND cassettes use the newest version of Cr0, cape and are duplicated on special equipment at speeds far slower than standard commercial cassettes. Premum quality cassette housings improve mechanical characteristics and provide extended life and consistent performance.

CBS Records is the first major manufacturer to offer chromium dioxide premium cassettes. While they may be more expensive than the conventional product, these cassettes possess an extended frequency response and overall clarity of sound that more than justify the addied cost to the critical stateor.

-Gleon A Hart



SIDE 1

- 1. Boom it in ya jeep (bpm 89) 2:30
- 2. Short Blue (bpm 96) 2:40
- 3. Panic (bpm 91) 2:40
- 4. Wet Panic (bpm 91) 2:40

SIDE 2

- 1. Pro-Black (bpm 88) 2:40
- 2. Sub-Zero (bpm 86) 2:40
- 3. Watergate (bpm 90) 3:00
- 4. Abstract (bpm 96) 3:00

PERSONNEL:

G-CLEF (JOEY CAVASENO) ALTO, SOPRANO SAXES, CLARINET, TRUMPET, VOCALS

FUNKY DRUMMER (CAMILLE GAINER) DRUMS, PERCUSSION, VOCALS

BILLY JOHNSON ACOUSTIC BASS

CHARLIE HOUGH KEYBOARDS

Recorded July/August 1994 at the Playroom Engineer: Arsenio Rodriguez All compositions written by Joseph Cavaseno & Camille Gainer All songs Street Tuff Tunes(ascap), Ghetto Philharmonic Music (ascap) & Funky CD Music (ascap)

Produced by G-Clef for Soul Kid Productions and Camille "The Funky Drummer" for Funky Drummer Productions

Design: Ralph Belfiglio Photo: Joe Rosen









For To Those Who Dove... The Journey Home

SIDE ONE

1. FOR TO THOSE WHO LOVE GOD

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E G Music 33 Vermont Street Cranston, R.I. 02920

2. LORD BRING US BACK
© Copyright 1980 Enrico Garzilli
2. PENITENCE

© Copyright 1980 Enrico Garzilli 4. THE LORD IS MY SHEPHERD © Copyright 1980 Enrico Garzilli

5. I'LL NEVER LEAVE YOU ORPHANS

© Copyright 1980 Enrico Garzilli

6. JOHN XV (From - FOR TO THOSE WHO LOVE GOD)

© Copyright 1970 Enrico Garzilli

SOLOISTS: Muriel Blain, Tina Saccoccio, Enrico Garzilli
ORGAN: Enrico Garzilli

PIANO: Enrico Garzilli, Stephen Avila FLUTE: Dianne Montanaro VIOLIN: Marcelline Zambuco

GUITAR: Anthony Lupica
SYNTHESIZER: Joe DiBiase, Stephen Avila, Enrico Garzilli
CHORUS: Joe DiBiase, Stephen Avila, Anthony Lupica,
Ed DeFusco, Gloria Erickson, Debbie DiBiase,

Janice DiBiase, Tina Saccoccio, Stephanie Ancona.
PERCUSSION: Anthony Marrapese, Lori Lepizzera, Joe DiBiase

SOUND ENGINEER: Joe DiBiase

SIDE TWO

LORD, TEACH ME TO LOVE
 Copyright 1980 Enrico Garzilli
 SING THE LORD A NEW SONG

©Copyright 1980 Enrico Garzilli
3. FATHER BE PRAISED - Words and Music by Enrico Garzilli
©Copyright 1978

International Institute of The Heart of Jesus 7700 West Blue Mound Road Milwaukee, Wisconsin 53213 4. THE LORD OF FREEDOM

4. THE LOND OF FREEDOM

© Copyright 1980 Enrico Garzilli

5. ROMANS VIII (From - FOR TO THOSE WHO LOVE GOD)

© Copyright 1970 Enrico Garzilli

Records, Tapes, and Music Books can be obtained by writing to: E G MUSIC 33 Vermont Street Cranston, R.I. 02920

Recorded at: MUSIC MANSION SOUND STUDIOS 310 South Main Street Fall River, Massachusetts 02721

Music Inspired By The Scriptures . . . Words and Music by Enrico Garzilli



ALL DIGHTS RESERVED

 $R \cup U S H$



TOM SAWY R
HED BARCHETTA
YY
LIMELIGHT

HE CAMERA EYE WITCH HUNT







Poly**G**ram Records

TOM SAWYER

A modern day warrior Mean mean stride Today's Tom Sawyer Mean mean pride

Though his mind is not for rent Don't put him down as arrogant His reserve, a quiet defence Riding out the day's events— The niver What you say about his company Is what you say about soorty

What you say about his company Is what you say about society — Catch the mist — Catch the myth — Catch the mystery — Catch the diff. The world is the world is

The world is the world is Love and life are deep Maybe as his skies are wide

Today's Tom Sawyer He gets high on you And the space he invades He gets by on you

No, his mind is not for rent To any god or government Always hopeful, yet discontent He knows changes aren't permanent — But change is

What you say about his company is what you say about society——Canch the wimes—Canch the spit—Canch the spit The world is the world is Lave and hife are deep Maybe as his eyes are wide.

Exit the warrior Today's Tom Sawyer He gets high on you The energy you trade He gets right on to The friction of the day

Many by Lorand Library

RED BARCHETTA

My uncle has a country place, that no-one knows about He says it used to be a farm, before the Motor Law Sundays I clude the 'Eyes', and hop the Turbayne frought To far outside the Wire, where my whitehaired uncle with

Jamp to the ground
As the Turbo slows to cross the borderline
Run like the wind,
As excitement shivers up and down my spine
Down in his bars
My sancle preserved for me, an old machine—
For fifty-odd years
To keep it an ench has been his dearest dram

I strip away the old debris, that hides the shining car. A brilliant red Burchetta, from a better, vanished time. Fire up the willing engine, responding with

Fire up the willing engine, responding with a roar! Tires spitting gravel, I commit my weekly Wind in my hair – Shifting and drifting – Mechanical music – Adrenalm surge –

Well-weathered leather Hot metal and oil The scented country air Sunlight on chrome The Blur of the landscape Every nerve aware

Suddenly, ahead of me, across the mountainside A gleaming alloy air-car shoots toward me.

A gleaming alloy air-car shoots toward me, two lanes wide.

I syn around with shineking tires, to run the deadly race.

Go screaming through the valley as another with the chase.

Drave like the wind
Straining the limits of machine and man
Laughing out load
With fear and hope, I've got a desperate plan

At the one-lane bridge Leave the guants stranded At the niverside Race back to the farm

bupered by A Nec Manning Drive: by Richard S Rener Manc by Lor and Lifeon

__

YYZ Manichy Locard Rum

LIMELIGHT

Living on a lighted stage Approaches the unreal For those who think and feel In touch with some reality Beyond the gilded eage Cast in this unlikely role, Ill-equipped to act With insufficient tast. One must put up barriers

To keep oneself intact

Living in the limelight
The universal dream
for those who wish to seem
Those who wish to be
Must put used the abenation

Get on with the fascination.
The real relation.
The underlying theme.
Living in a fisheryellens.
Caught in the camera eye.
I have no beart so lie.

I have no neart so me I can't proteon d a stranger is a lung-awaited friend All the world's indeed a stage And we are meetly players Performers and portrayers Each another's audience Outside the glided cage

Most by Lorand Library Lymody Patt

THE CAMERA EYE

I Grim-faced and forbidding Their faces closed tight An angular mass of New Yorkers Paong in rhythm Race the uncunting night They chase through the streets of Manhattan Head-first bummitty

Pause at a light
Then flow through the streets of the city
They seem oblivious

To a soft spring rain Like an English rain So light, yet endless Firm a leaden sky The buildings are lost In their limitless rise My feet carch the pulse

And the purposeful sende

I feel the sense of possibilities

I feel the wrench of hard realities
The focus is sharp in the city

Il Wide-angle watcher
On hie's assient tales
Seeped in the history of London
Cerca and gery washes
In a wippy white veil
Mist in the streets of Westmenser
Wistful and weathered
The pinde still prevails
Alayan the streets of the city

Are they oblivious
To this quality?
A quality of light
Unique to every cityls streets
Pavements may teem
With insense energy
But the city is calm
In this workers are

Mass by Lorund Life Lymp by Byan

WITCH HUNT

part III of Four

The right is black
Without a moon
The air is thick, and still
The vigilances gather on

The lanely touchite hill features distanted in the flickering light. The faces are twisted and generative shent and some in the sweetlening night. The much moves like demons possessed. Quite in conscience, calling in their right— (mildent their ways are by

The righteous rise With burning eyes Of hatred and ill-will

Madrices fed on feer and hes To best, and bern, and kell. They say there are strangers, who theaten us In our immigrants and inhibits. They say there is strangeries, in a dangerius. In air theaters and booksine shelves. These who know what keet for us — Must new and saw us, from ourselves. Quick to judge Quick to anger Show to understand Ignutance and projudice And fear Walk hand in hand Mana in two millions

VITAL SIGNS
Unstable condition:
A symptom of life
In mental,
And environmental
Charge

Atmospheric disturbance — The feverish flux. Of human inserface And interchange The impulse is pure — Someames our circuits get shorted. By external interference

By external interference Signals get crossed — And the balance distorted By internal incoherence

A tired mind become a shape-shifter Everybody need a mood lifter Everybody need reverse politicity Everybody get mixed feelings About the function and the form Everybody gat to deviate from the norm

An ounce of perception -A pound of obscure.
Process information
At half speed

Pause:
Restand — replay —
Warm memory chip
Random-sample —
Hold the one you need
Leave out the fiction —
The fact is:
This friction,
Will only be worn by persusence

Leave out controls —
Courageous convictions.
Will drag the dream into existence

A tired mind become a shape-shifter Everybody need a soft filter Everybody need a soft filter Everybody got mixed feelings About the function and the form Everybody got to elevate From the peans.

s is Level Libert

All solutions (1980) ORI MEND PERLISHING: All rights reserved, Used by pombising.

SRM-1-4013

Geddy Lee: Bass gustars Oberheim polyphonic; OB-X; Minn-Moog, and Tauras pedal Synthesizers, socials Alex Lieson: Srs. and swebe string electric and socustic gustras, Tauras pedals Neil Peart: Drum ket, timboles, gong bass drums, orchestra bells, dockensprek, wind chures. bell tree, crotales, cowbells, plywood

crottles, contectle, glymoid Produced by Rush and Terry Brown Arrangements by Rush and Terry Bruwn Reported and mused at the Studies. Month Heights, Quebec, during October and November, ul 1496a Enganered by Fall Northfield. Assisted by Robbe Whelan.

Assisted by Robbie Whelan, and our computerized companions: Albert, Huey, Dewey, and Louic Digital mastering engineered by Peer Jensen

Digital mastering engineered by Peter Jenson Mastered at Masterdisk, N. N. C., by Bob Ludwig Hugh Syme is the featured guest performer once again, prophesizers on 'Witch Hunt'

Art direction, graphics and cover concept by Hugh Syme Photography by Deborah Samuel Management: Ray Danniels, and Vic Wilson, sao

Productions, Toronto Executive Production, Moon Records

Road Minager and Lighting Director: Howard Ungerfelder Concert South Engineer: Ian Cistady Stage Minager. Michael Hirsh Stage Minager. Michael Hirsh Stage Right Technician. and Crew Chael: Liam Birt Stage Left Technician. Skip Gilderskewe Centre Stage Technician. Skip Gilderskewe Centre Stage Technician. Lury Allen Cintin and synthesizer Maintenance: Tany Cetanion Cintin and synthesizer Maintenance: Tany Cetanion

Stage Monarce Mixer: Greg Connolly Projectionist: Lee Tenner Personal Shreve and Factorium: Kevin Flewitt Concert Sound by National Sound All-Stars: Tom Limboum, Fuzzy Frazer, Dave

Concert Lighting by See Factor International Easy Co.: Nick Kotos, George Guido, Bob Kniffen, Bob Cross Concert Regame, the danne Bill Collins

Comment Regage the dating BH Collins
Temperature regying their has without
the Collins of the Co

Style, Briane Co. Week Lower Leading School Mrs. Robinson. Fin Costelle, Bill Churchman. Alan Philips, Barry Murriet, Tex Yudell, Lulty ie Stage Croe. Steve Tuck, Rubbe Gilchrist

Dept. of Advise-And-Beyund. Ray. Rhunds. L.B., Dear Clde Brown Jaggest mind thinks alikel, Happy

Berthaly M. Brown (soung again, ch. Haws)! Featuring Davy as 'Ski-Bare' Our continuing appreciation as the pourfie and products of Tima. Avedis Zdifjun, and Rickenbucker Coolidge Dog Panning from the Archives of Brown & Rigolow St. Paul, Minnesista.

Correspondence no. Box 640. Thurnhill, Ontana.









GIROTONDO DI STORNELLI

GIROTONDO DI STORNELLI p. I e II (E. Bargagli)

GIRANDOLA DI ALLEGRI STORNELLI (A. Sassetti)

ROSINA E IL CAPELLONE (A. Sassetti)

VIAGGIO DI NOZZE (E. Bargagli)

STORNELLI A DISPREZZO (E. Bargagli)

9 99 99

LA PASTORELLA E IL CAVALIERE DI MONTAGNA (A. Sassetti)

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LA SORELLA DEL CURATO (A. Sassetti)

LA CORSA DEI PARTITI (E. Bargagli)

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La moglie comunista e
il marito democristiano
La servetta
Come la casa Camilla
Come la casa Camilla
L'Orologio di Sofia
La ragazza in bicicletta
La chitarra della Giorgia
L'Umbria e le suo ragazze
Orfanella p. i e il
monitare della motiva della Giorgia
L'umbria e le suo ragazze
Orfanella p. i e il
monitare della motoretta

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Stornelli puncicarelli p. I e II Le strofette di Romoletto p. I e II Linguaccia maldicente p. I e II Guarda un po' che gusti p. I e II

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La signorina e il calabro La barbiera La sorella del curato

La corsa dei partiti La suocera e la nuora



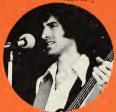






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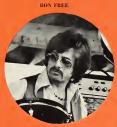






JUNIOR BLANK





DAVE MICHAEL

THE COUNTRYMEN IN CONCERT



Side 1. I Ain't Never

- 2. Song On The Juke Box
 - 3. Ramblin' Man
- 4. The Best Way I Know How
- 5. Six Days On The Road
- 6. Linda On My Mind

7. Marie Lavaux

Side 1. Statue Of A Fool

- 2. Roll On Big Mama
- 3. You Gave Me A Mountain
- 4. Rub It In
- 5. Why Me Lord
- 6. You Can Have Her (I Don't Want Her)

THE COUNTRYMEN

This is the third album by The Countrymen. The first to be recorded live on stage. As you sit back and listen to this album, I think you will agree that the versatility and talent of this group is tremendous—each with his own individual talent, blending together to form one great group. As they perform, you can hear and feel the response of the audience. This is why they are so much in demand. Whether it's a personal appearance, or on record, you can be sure that you'll be hearing more from The Countrymen.

Musically yours, Jack Hyden



MARY A. STEWART



PAMELA D. THOMAS

"SURRENDER"



VOICES OF EMMANUEL HOUSE OF PRAYER (Rev. John Lockhart, Pastor)



PAMELA D. THOMAS



REV. JOHN LOCKHART



WES KING

*1987 Cold Wave Records

١,	KEEP THE BLOOD ON THE DOORPOST	3:
٤.	(Soloist) MARY A. STEWART YES I LOVE YOU JESUS	2:
	(Soloist) PAMELA D. THOMAS	
3.	JESUS BE A FENCE AROUND ME	20:5
	(Soloist) PAMELA D. THOMAS	
ŧ.	I TRADE A LIFE TIME	3:1
	(Soloist) MARY A. STEWART	
3.	THE LITTLE WOODEN CHURCH	4:5
	(Soloist) MARY A. STEWART	
	DE TWO	
	HIS EYES IS ON THE SPARROW (MEDLEY)	4:3
	(Soloist) PAMELA D. THOMAS	
2.	(Soloist) PAMELA D. THOMAS SURRENDER	3:1
3.	BECAUSE HE LIVES	3:5
	(Soloist) PAMELA D. THOMAS	
ŧ.	HE WILL GIVE YOU WHAT YOU NEED	3:2

CREDITS

TONY DENNARD - Executive Producer DAVID PRIDGEN - Co-Producer NDLAN SMITH - Engineer ANTHONY HARRIS - Photography

MUSICIANS

KEVIN SPENCER - Synthesizer DAVID PRIDGEN - Synthesizer & Kayboard CARLA D. PHILLIP - Drummer DONALD SANDERS - Bass

JOHNNY DOWNER - Guitar WES KING - Guitar (Courtesy of Gold Thumb Records) VOICES DF EMMANUEL HOUSE OF PRAYER - Background Vocal

SPECIAL THANKS TO:
BRENDA JACKSON, DDRIS PATRICK, REV, JOHN LOCKHART, REV, WAYNE GADDIS,
REV, E.J. EDWARDS

MARY ASHLEY STEWART

Many grew up in the Old Marion Baptist Church Community of Twiggs County, Georgia, singing in the church and throughout the area. A sone of tenchildren born to the parentage of Mirs. Claria Ashley and the late Mr. Thomas Ashley, Many has deep roots in the church as inspired by the teachings of her parents.

Upon marriage to Mr. Rudolph Stewart, Mary moved to Macon, Georgia and became the mother of Jasper, Bernard and Christall.

She generously shares her talents in worship services, concerts, and divic programs, proclaiming the gospel message in songs to receptive audiences.

Mary states, "This album is dedicated to the spirit of Christ, now that I know that it is Christ in me that makes me what I am."

PAMELA DAVIS THOMAS

"lishing because Christ Westimms and inspires me to do so". Pamela meixes this statement with the conviction of a firm believer in Christ who strives to perpetuse the lisperinciples wherever alregues. Act the sevent he digit children borr of parentage of Bishoph I. Davis, Sr. and Mirs. Mart ha Davis, Pemela grew up in a Christian environment. Macon, Georgia has elveys been home.

Her singing sterted during her childhood in the choir at Davis Temple Holiness Church, wherehur father serveses Pastor. Since thet time, Pamela hes encouraged endinspired the hearts of many with his rannointed vocal gift on a variety of occasions.

Withherhusband Leon Thomas, and sons Adonisend Xina, Pamelaenjoyse fulfilling family

As you listen to the songs of this recording, be encouraged to open your hearts and minds to receive their massages; and, be inspired to allow Christogreater part in your life, making it fuller, more fruit full, and more worth the lift.

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•COLD WAVE RECORDING • 2682 W. IMPERIAL HWY., SUITE 367 • INGLEWOOD, CA 90303 •

FOR INFORMATION, CONTACT:
TONY DENNARD (213) 755-6855 OR GEORGIA (912) 743-1810



MARY A. STEWART



KATRINA L. LOVE



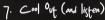
TONY DENNARD (Président)

Agheru and Blue Black of The Ungpoken Heard

Coon Come... Instrumentals

- 1. Welcome
- 2. Meals to Dinner Time Prelude
- 3. Truly Unique
- 4. Live at Home
- 5. B-Boy
- 6. Theme Music





8. Soul

9. This is Me

10. Jamboree



13. Soon Come

12. Smiley



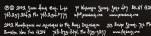
Executive Producer: Wes Jackson.





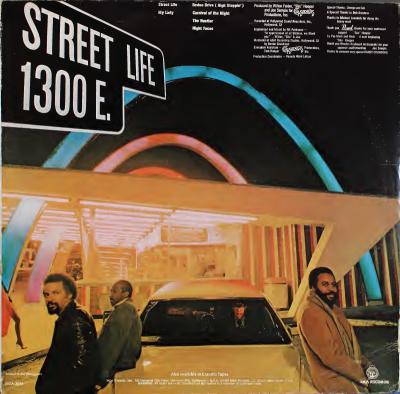














MARC CHAGALL a poem written and read in Yiddish by AARON KURTZ

accompanying booklet includes complete-Yiddish texts, English translations, with Marc Chagall illustrations

Maje

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DESIGNED BY IRWIN ROSENHOUS

MARC CHAGALL

A Poem
WRITTEN
AND READ
IN YIDDISH

by AARON KURTZ



Of a boy from the ghetto Pale of Vitehsk, long ago, and a white goat skipping along as his playful shadow.

What kind of a story is it?
Whot manner of tale will you tell
of o goat as white os milk
whose coot was soft as silk?—
Let us listen to this legendary tole.

It is an old tale I would tell of an old, drab ghetto town but a boy leaped over its walls and wandered up and down

the earth in search of joy: and whatever he saw askew, drab or decrepit, sad, he fashioned all anew.

There went a pretty maiden, his everlasting bride: they and the goat together walking side by side;

and he took the wrinkled face of the old granny earth into his young hands and covered it with mirth.



איך וויל אויך דערציילן א מייסע. איך וויל א לעגענדע דערציילן פון היינטיקער צייט. פין א וויטעבסקער ייד און א ציגעלע א ווייסער, וואס גייט ווי זיון ליכטיקער שאָטן שטענדיק בא זיין זייט.

וואָס איז דאָס פאַר אַ מײסע, וואָס איז דאָס פאַר אַ מײסע. וואָס איז דאָס פאַר אַ מײסע מיט אַ ציג אַ װײסע, וואָס איז דאָס פאַר אַ מײסע מיט אַ ציג אַ װײסע, וואָס איז דאָס פאָר אַ מײסע״.

איך וויל אייך א מייסע דערציילן פון א וויטעבסקער יינגל וואס איז ארוס אף דער וועלט — און וואס סיאיז אים אין גאסס וועלט ניט געפעלן האט ער איבערגעפארבט או איבערגעשטעלט.

> און מיט אים איז אַ מיידל געגאַנגען — מיט זיין ליבע — גרויס ווי זיין שוואונג, און זי האָט געוואוסט אז דעם הימל דערלאנגען וועט ניט אנקומען שווער איר פאנטאסטישו יונג.

און ער איז ארויס און גענומען די אלטיטשקע וועלט אין זיינע יונגע הענט און זיי באמאלן אזוי ווי אים און זיין מיידל געפעלט אף זער ערד, אפן הימל, דעכער און ווענט.

FOLKWAYS RECORDS NUMERICAL LISTING

FOLKWAYS RECORDS NUMBERICAL LISTING

MINISTER 1. 1997

MINISTER 1.

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1963000 Carade in Story & Song, Mills 2-13* PM2000 O'Carade, Mills PM2000 Inter Relation, Nova

The Reverend Reverend Thomas L. Walker



ME BROUGHT US



This Trustrong Brother and



THIS SIT! Whatever one does in life, there are times when one is at its best. "HE RADLICHT ILS." is a presentation of the Reverend Thomas. L Walke and Brothe Adva Marationg at their best. Their poduction of this salbum is superb. Reverend Whatel. Walke and brothe Adva Maration and his salf at the 24 Trains album is superb. Reverend Walker extends special thanks to Nr. Tom Wright and his salf at the 24 Trains album is superb. Reverend Short and down. Rost Sweeper and Fred Craze are doing an excellent job as backup vocalists. Reverend Thomas L. Walker mude his debut into the gooper mude, field in invary, 1979 with his his stage, "ON LOV AY AT AT ME." Since then, he has produced two orther albums. "A Letter to Jesus" and "Needed But Not Walnerd" which have all done well However, I'm sure you will not be a produced that the salf wall wall superby since and the salf wall was a man and preference. Anywhere you palce you'r needle on this album will surely bring you deliblic.

Rev. Michael Simmons Gospel Announcer Radio Station WRSV Rocky Mount, N.C. 27801

Executive Producer/RON FREEMAN
Producers/REV. THOMAS L. WALKER, ALVIS ARMSTRONG,
TOM WRIGHT
Recorded at/CHESHIRE STUDIOS Atlanta, Ga.

Engineers/TOM & RUSS
Photography/TOMMIE ADDISON, Rocky Mount, N.C.
Album Cover Graphics/McLEAN GRAPICS Atlanta, Ga.

Bookings: Rev. Thomas L. Walker P.O. Box 2545 Rocky Mount, N.C. 27801

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REV_TL_WALKER
EGL-1065 | DOINT DESERVE A MANSION/I'LL MAKE IT SOMEHOW
EGL-682 | ONE DAY AT A TIME
EGL-655 | ONE DAY AT A TIME

E.G.I.-658 THE YOUNG AND THE RESTLESS E.G.I.-657 AS THE WORLD TURNS A.R.-10055 NEEDED BUT NOT WANTED

Manufactured by

1983 ATLANTA INTERNATIONAL RECORD CO., INC.
881 Memorial Drive, S.E., Atlanta, Ga. 30316

Side One

LOOK WHERE HE BROUGHT ME FROM 4:13 (Wiliam Thorne)

GREAT THINGS 2:39
(Jessie Dixon, Lexicon Music/Dixon Music ASCAP)

MY GOD IS A GOOD GOD 2:00

THINK MORE OF OTHERS (AND LESS OF ME) 5:10 (Glen Campbell, Beachwood Music)

Side Two

I LOVE JESUS MORE TODAY 3:35 The Answer to "One Day At A Time" (Alvis Armstrong & Thomas L. Walker)

FAITH 3:36 (Public Domain)

A CLOSER WALK WITH THEE 3:37 (Public Domain)

> HE STOOD BY MY SIDE 3:47 (Malaco Music BMI)





HI-LIFE 62



THE DO-RAY-MI TRIO

AI RUSSELL, piano ... BUDDY HAWKINS, drums ...
AI MOORE, bass ...

This is the kind of LP that most people are constantly searching for and anxious to bring home. Something that will give hours and hours of good musical enjoyment.

If you're in the mood to hear three happy people playing as well as singing a wonderful group of tunes in a real infectious manner... this album will delight you. Great also for your next "at home" dance party. This is the kind of trio your favorite intex tub likes too, if a long list of return engagements is a good

Interestin.

Little AI (Russell), Big AI (Moore) and Buddy are all from Philadelphia, Pennsylvania, and they manage to spend at least a few weeks each year playing in that area. It's not easy to do when places like "The Colonial Tavern" in Toronto, Canada, and the "Chalef" between Springfield and Holyoke, Massachastis, keep the

group for as many as thirty weeks in a year.

Perhaps you have already had the pleasure of hearing the group in person . . . at the Freemont Hotel in
las Vegas, the Chalet, Colonial Tavern or at one of the many other spots they have played during the past

These highly skilled musicians joined forces, so to speak, and created the "Do-Ray-Mi" trio in 1951 and have played together ever since. Each of them plays, sings and composes. The album shows off all of their talents, including original compositions.

All Russell started playing piano while in the 8th grade. When he graduated from high school in Columbia, South Carolina (in bome town), he began his professional career by doing daily broadcasts on state towcOS, in Columbia. He later travelled all over the country with numerous bands. He formed his first trio

and settled in the California area until moving on to Chicago about 1950. Buddy Hawkins, the featured vocalist of the group, began his career at the ege of 13 by singing with his Dad and two sisters in a quartet. He has been with several vocal quarter, including the "Song Masters" to be added to be set to be used to be the set of the set o

Al Moore, the senior partner of the group, received his early training on the plane at the age of eight. Later turning his efforts to vibs and bass. He organized and worked with small bands around Philadelpha and New Jersey. Al joined Louis Armstrong during the big band period (1943-1946), the returned borne for longer than the property of the pr

We hope this LP of the Do-Ray-Mi Trio playing and singing will give you dancing or listening enjoyment. If it does, we know you will be back asking for their next release and, there will be many, many more

SELECTIONS

ON A SLOW BOAT TO CHINA SATURDAY NIGHT FISH FRY I MAY BE WRONG OLD MAN RIVER MY LUCKY DAY ROUTE 66

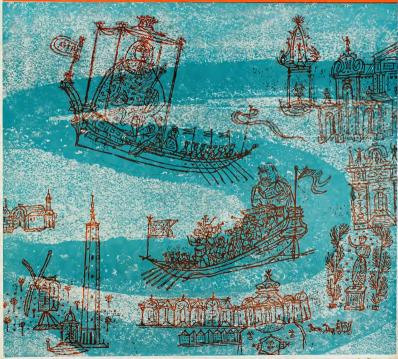
LITTLE GIRL
I CAN'T GET YOU OFF MY MIND
THERE'S ONLY ONE DREAM
OO-WEE
BY CANDLELIGHT
BLUE SKIES

This recording has been mestered on the finest equipment available in order to recreate the wide dimensional sound of the troignal music. CAUTION: Remember to play a STEREOPHONIC recording only on phonographs equipped for stero. However, the sound quality of a NGMOPHONIC recording will be greatly enhanced when played upon stereophonic playback equipment.





** HANDEL ** WATER MUSIC The Hewntt Orchestra / Maurice Hewitt, conductor of HAYDN SOCIETY / Collection des Discophiles Français



HANDEL

WATER MUSIC (Complete) THE HEWITT ORCHESTRA MAURICE HEWITT. Conductor

When Over Prederich Handet visual Lamania and the Conference of th When George Frederick Handel visited London in

scenar that London serviced green questionness that the same of performance of the same of performance of the same of performance of the performan

and self-confident, he was determined to most the confident, but was determined to the common decision of the comm

industrialized river and busy shipping artery

referrations from and large stages, every as which is a second of the stage of the

readers by Newman Flower in his Honors, London 1933.

"Some nocks upon the King expressed a sight here is not Relievation & Reli much as he was edger to obegin an anostry, he must reserve the subscription for the beg enter-prises, to wit, the Mesquerades, each of which was worth from 300 to 400 guinness to him. "Baron Kilmensech, socing that H. M. was wered about these difficulties, respired to give the

The property of the property o populars 100% on an Capanior stating in so far as to as on the most dee made which was played lines. We do not know the made which was played lines. We do not know the design and content of the original World's Water Season the authorith whose Handet biography (1000) is very much extend of Bearland, believed that the World's Music term of in Bearland, believed that the World's Music term of in Bearland, believed that the World's Music exempt of the Season of t

water parties. It is interesting to note that Streat-feild speaks of twenty-five numbers, whereas Priedrich Chrysander, the editor of the Complete Works issued by the Handel Society, counts only twenty, and William C. Smith, a British Hondel twenty, and William C. Smith, a Sirtleis Handel collection, and william C. Smith, a Sirtleis Handel collection, and the second of the second o constants, where Aussers, were not uncommon and several items own archieved popularity. In 1743 Waish issued an arrangement of "Handels Celebrated Water Music Complete Set for the Harpstoord," which is considerably larger than the edition of 1733. Some of the added movements these as for limitation the overview which had alcommittee Edition it based on flasmar Amelian
Committee Edition it based on flasmar Amelian
Committee Edition in the Committee Committee Committee
Committee Committee

appeared previously	n other works or collec-	the undersigne					
Walsh, 1732-33 Walsh, 1743		Arnold-Chrysunder					
	1. Overture	1. Overture	F major	4/4	76 bars		
	2, Adamo	2. Adamo	Dminor	3/4	34 bara		
[Aliegro]	3. [Allegro]	3, [Allegro]	F manor	3/4	105 bars		
Andante	4 Andante	4. Andante	Diminor	6/6	30 bars		
Allegro	5. Aliegro	5. Allegro	F major D minor	3/4	81 bars		
	6. Air	6. Alt	Fmajor	4/4	36 bars		
	T. [Menuet]	7. [Menuet]	F major F major	3/4	56 bars		
	8. Bourrée	8. Bourrée	F mayor	4/4	22 bars		
Hornpape [Allegro]	9. Hornpape	9. Hornpipe 10. [Allegro]	F major D minor	3/2	16 bars 67 bars		
Allegro	11. [Allerro!	11. [Allerro]	Dmajor	4/4	50 bars		
[Hornpape]	12 [Hornpipe]	12. [Hornpape]	Dmajor	3/2	74 bars		
(Line in Judge)	20. Menuet	13. Menuet	O major	3/4	44 bars		
Lentement	15. Lentement	14. Air	O major	4/4	44 Dars		
Dentement	TO TO THE PERSON	14.744	G manor	4/4	63 bars		
Air D major	16. Air D major	15 Leptement	Dmanor	3/4	34 bars		
Menuet G major	13 [Mennet] G major	18. Air	Dmajor	4/4	12 bars		
Air G major	14. Air G major	17. Menuet	G minor	3/4	20 bars		
THE COMMON	17. Menuet	18. [Menuet]	G minor	3/4	22 bars		
	18 [Mennet]	19. Giguesi	C manor	4/4	16 bars		
	19. [Gigues]	20. [Menuet] Coro	Dmajor	3/4	24 bars		

The first parts includes deven present of the ten parts of the parts o area—and in nolation a very elective conclusion.

The Wafer Masse was Handel's first major of fort in the sphere of oreheatral muin. He reputation was derived from his opens, chorad works and Italian cantasas. Entering the field of orchestral composition, he adopted, as a matter of course, the formal designs and technical methods. course, the formal designs and terminest memous of his French, German, and Rallan contempo-raries. Thus he gave the Water Music an over-ture after the Lully pattern (slow-fast) and em-ployed also the technique of the Concerto grosse

The present of the General cross recognition of the General cross recognition of the General cross recognition and Reputer for a final color of the Color of the General cross recognition and the color of the General cross recognition and the General cross recognition of the General cross recognit

have been wifnessed frees the barges on such co-curs.

The second of the second in such co-curs, and the second in second in the second in the control of the matter of the second in the trail treatment with the contrast of change music pages as favorite with his fittility contemporaries, oping a favorite with his fittility contemporaries, of the second in the second in the second in the second was the second in the second in the second in the second in the Matter change and designs the suddeness of today.

JOSEPH BRAUNSTEIN

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OLGA GUILLOT . NICO MEMBIELA

ROBERTO LEDESMA LOS TEX MEX

TRIO CALAVERAS

ORQ. MELODIAS DEL 40 * DANIEL SANTOS















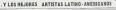


- Epoco de Oro Vol. 1 .- OLGA GUILLOT Conciones que siempre qui se Grobor.- OLGA GUILLOT AP- 2 Componitos de Cristol.- OLGA GUILLOT AP - 3 AP - 4 Blanco Novidod -- OLGA GUILLOT Me vay po' Maron - Orq. MELODIAS DEL 40 Esto se pane sobrasa - Orq. RIVERSIDE ómelo que tú lo tienes - Orq. MELODIAS DEL 40 Sabrasana - ROBERTO FAZ y su conjunto
- TRIO CALAVERAS Roul, Pepe y Miguel Una nache en Trapicana Org. RIVERSIDE Tiene Subor - Org. SENSACION Rescende siempre Rescende - JULIO CUEVAS AP - 12 Sigue al Sabor - Org. SENSACION AP - 13 Guitorro Magres - WILSON & HIS COMBO AP-14 AP - 15 Guaguanca a tadas las Barrias - ESTRELLAS DE CHO -
- COLATE AP - 16 Boila mi Gente - Orq. ESTRELLAS CUBANAS AP-17 Piano Mágico - LEO RDSAS Nostel gio Hoberero - MARIA LUISA CHDRENS El Ultimo Cuple y Lo Violetero - CHARANGA CUBANA AP - 18
- AP 20 LOS TEX MEX
 Paemos de Amor - OTTO SIRGD
 Almo de Mujer - NICO MEMBIELA AP - 22 Conciones de Siempre - NICO MEMBIELA AP-23
- AP -24 NICD MEMBIELA conto para ti PANCHITO CALIMANO Y SU COMBO Amores de Ocosión - GONZALO BARR AP - 25 AP.26 Cuentos Verdes, Pinton es y Moduros - LEOPOLDO AP - 27
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- Jávenes del Cayo Nuestro Juromento - conton ALBERTO GOMEZ, Cholo AP - 46 Polocios con la Org. Típico Argentina AP - 47 Señor - con CARLOS DIAZ
 - Regreso o Mi LUIS DDNALD y MIGUEL de GDNZALO CARLOS MONTIEL con Ponchi to Colimono y su Combo AP-48 AP-49 Noche y Dio - con FREDDY to creadors del "Feeling" ALBERTO BELTRAN (El Negrito del Botey) y BERTO AP-50 AP-SI
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& **&**

DOÑA CHEPA + EL OJO PELAO + MARIA Y SU PAN + PUYA PUYARA + SIN ESPERANZA + SIRVIENTAS MODERNAS

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JULIO





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- L MI TINAJITA
- 2. MI CHOLITA
- I EL PALO QUE A TI TE GUSTA
- 4 PIQUE MODERNO
- 5. VUELVE A MI
- 6. PABLITO







LADO 2

- 1. DOÑA CHEPA
- 2. EL DJO PELAU 3. MARIA Y SU PAN
- 4 PUYA PUYARA
- 5. SIN ESPERANZA
- 5. SIN ESPERANZA
- 6. SIRVIENTAS MODERNAS



Entre la nevez generación de artistas calambianos ocepa Julia Eraza lugar de praminencia. A naele coma o él se puede decir con más propieded "artista" poés además de facundo compastier y aplaudido contente, se destaca en la ejecución de la guitarra espoñala, instrumenta "sine que non" de la másica vernecula de la casta, deminanda tembién todos las secretos del ritma cuende se trata de entrarle a alguna de los instrumentos percusivos que son el ingrediente principal del corveterástica sobar de fiesta que tiene su música.

Este Album pretende ser una confirmación de esa multifacética personalidad artística de Julio Eraza: se escuchan su vaz, sus campasiciones, su guitarra y es muy segura que en alguna parte suenen también su guacharaca y su cencero.



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MONOFONICO





THE ROBERT PATTERSON SINGERS THE ROBERT PATTERS SINGERS TH







THE ROBERT PATTERSON SINGERS GIVE HIM A CHANCE

GIVE HIM A CHANCE; at first glance seems like a very simple message, but when given thought, it is complicated almost beyond understanding. Perhaps, if more people could learn the power of faith and learn to live that faith, the problems that plague us would be greatly lessened or possibly eliminated.

This is the message of the ROBERT PATTERSON SING-ERS. Their beautiful voices (one male, four female) and inspirational delivery have gained them the reputation as one of the most outstanding Gospel groups in the world. So, if any group is qualified to deliver such a powerful and soulful message they have to be it.

Robert Patterson formed his group by searching the

churches of the south for the finest female choir voices he could find. His quest paid off tenfold. Their voices seem to be a collective prayer to God thanking Him for the joy they know and asking Him to keep watching over His children. They also seem to be asking everyone to strengthen their faith and work for a better world.

The titles of each one of the songs are magnificent in their simplicity. They convey the message even before the listener hears them: GIVE HIM A CHANCE, TROUBLE DON'T ALWAYS LAST, COME TO JESUS, I THANK MY LORD.

Listen, because you will never hear a more moving and love-filled testament to God than the voices of the ROBERT PATTERSON SINGERS.

SIDE ONE

GIVE HIM A CHANCE 3:02 (M. Lane)

I'VE GOT JESUS 2:35 (R. Patterson)

TROUBLE DON'T LAST ALWAYS 2:58 (Arr. by R. Patterson)

I'VE BEEN BORN AGAIN 3:16 (Arr, by R, Patterson)

I THANK MY LORD (He Brought Me From A Long Ways) 2:33 (Arr. by R. Patterson)

TOP OF THE MOUNTAIN 2-15 (Arr. by R, Patterson)

SIDE TWO

COME TO JESUS (He Will Deliver You) 2:42 (R. Patterson)

LET NOT YOUR HEART BE TROUBLED 2:54 (R. Patterson)

TELL JESUS 2:52 (R Patterson)

A PITY AND A SHAME 3:18 (M. Williams)

GREAT DAY COMING 2:07

(R. Patterson)

Produced by GEORGE BUTLER Engineer-DON HAHN

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SIDE 1

HDUSE CARPENTER TIME: 2:49 Raun Mac Kirnon . Cameo-Parkway Publ. -- BMI TIME: 2:07 LITTLE DAVID Raun Mac Kunton Cameo-Parkway Publ.—BM WAY FARING STRANGER TIME: 2:16 Cameo-Parkway Publ.—B THE TREES THEY DO GROW HIGH TIME: 3:43 Raun Mas Kinnen . Cameo-Parkway Publ. -- BMI FREIGHT TRAIN TIME: 1:52 Melody Trails, Inc.-BMI rabath Cetton I KNOW WHERE I'M GOING TIME 1:41 on Mac Kinnon . Cameo-Parkway Publ. -- BMI BONNIE, EARL OF MURRAY TIME: 2:14 Raun Mac Kinnon . Carneo-Parkway Publ.—BM

SIDE 2					
PRETTY POLLY		Cameo-Parks	TIME: 2:30 say PublBM		
WHAT SAYS TH	(F	HEART	TIME: 2:20		
TRUE LOVERS	FA	REWELL Cameo-Park	TIME: 2:10 way Publ.—BM		
MARY WORE T			TIMF: 1:4		
Raun Mac Kinnon DINKS BLUES Raun Mac Kinnon					
LEATUED WINE	n A	ΔT	TIME: 1:3		
Rayn Mac Kinnton	Inf	Cameo-Park	way Publ.—BN TIME: 2:3		
Raun Mac Kinnen		Cameo-Park	way Publ BN		

The role of the urban folksinger has become more complex in the past few years. The interpreter of traditional material who, at one time. would win approval from a small cult of knowledgeable and interested folk afficianados is now faced with the task of entertaining a large, diverse audience. Cameo/Parkway strongly believes this audience will smile with approval on hearing the lovely voice of Raun MacKinnon.

Philadelphia audiences, enjoying the dubious reputation as a prognostic gauge for the success of aspiring young talent, have already given cause to predict a bright future for young Miss MacKinnon. They have received Raun warmly and enthusiastically at Philadelphia's popular folk music showplace, The Second Fret. Raun was there at the start of the Fret's folk music jam sessions. And at these weekly "hootenannies", audiences emphatically refused to let Raun leave the stage even after bowing twice to their demand for encores.

Manny Rubin, owner-manager of the "Fret", who introduces many of the nation's finest folk performers to Philadelphia, was so impressed with the dynamic quality of Raun's performance and the audience reaction that he brought her talent to the attention of Cameo/Parkway Records

In her recording debut Raun MacKinnon displays not only the obvious vocal and instrumental talents of which fine folksingers are made, but also an individual vocal quality and enthusiastic approach to her songs. Her dynamic performances recorded here mark Raun as a promising candidate for a "star" position in the folk entertainment field.

For Raun, the folksong is not a new found art-form brought about by the current revival. At her home in suburban Philadelphia, she has been surrounded by folk singing and a musically oriented family for all of her eighteen years. From her mother, who developed an appreciation for folk music years ago. Raun learned many of the songs she sings today, "Leather Wing Bat" and "I Know Where I'm Going" were sung to Raun when she was a toddler. The recordings of Woody Guthrie and Huddie Ledbetter were worn to powder on the MacKinnon family record player. The youngest of four children, each of whom is a proficient instrumentalist (the MacKinnon clan plays nine instruments among them). Raun has been occupied mainly with the guitar.

Completely self taught, Raun's guitar playing is strong and rhythmic. The exciting, pulsing accompaniment which she employs to intensify a narrative ballad never overpowers or obscures the text she sings so well. In this album Raun's guitar is accompanied by Dick Weissman*, one of the finest instrumentalists in folk music today. Dick is a member of the nopular folk trio, "The Journeymen". Also assisting is Bill Lee. Bill is well known for his work on bass with "Odetta"

Raun MacKinnon's repertoire favors the British and American ballads, the lyric folksongs of Scottish or Irish origin and the gospel or blues-based music of the American Negro. From these rich cultures she has drawn some of the finest and most melodic examples for this high-fidelity recording.

A product of Raun's musical creativity is included in this album. The haunting, "What Says the Heart" is her own composition.

The days of the tuneless, disinterested folksinger are over. Folk music's large, diverse public demands quality . . . beauty . . . excitement. Raun MacKinnon will convincingly satisfy that demand.

*(Courtesy of Caratel Records)

Bitter End Has Good Beginnings

The Cafe Gives New Talent a Chance to Work Out Acts

By DAN SULLIVAN

Only a few years ago, people in show business wondered where the new faces were going to come from.

Radio and television, it was felt, had killed the public's appetite for the kind of routine live entertainment provided by small clubs and obscure ters where the Skeltons, theaters where the Skeltons, the Gleasons, the Sinatras had learned their trade.

Where, people asked, could a young comic of today go "to be bad"—to work before a live audience without having his entire career depend on his bowling them over? How could a performer who hadn't failed in the minor leagues hope to succeed in the majors?

It sounded logical; but the expected talent shortage never

came about. Today there seem to be as many ambitious young performers around as ever singers, comics, instrumental-ists—and somehow they manage to find noncrucial audiences to practice on

Such an audience is available Tuesday nights at the Bitter End, 147 Bleecker Street, when the club gives its regular per-formers the evening off and opens its tiny stage to new

Downtown Hootenannies

The club started its weekly Between the shout of "He's new-talent nights — Hootenannies, as they are known—seven mur of "Sister Marie" there is years ago, and they have paid a middle ground that Miss off. Woody Allen, Peter, Paul MacKinnon could explore with and Mary and Bill Cosby are profit, but these extremes are among those whose first important New York appearance was at a Bitter End "Hoot."

None of the dozen acts that yok part in this week's "Hoot" then, neither were the above, reflections on Bosco and Na-

then, neither were the above, reflections on Bosco and Na-when they were rookies. In bisco Shredded Wheat. terms of freshman talent, at His material, which he writes



The New York Times (by Barton Silverman) Raun MacKinnon sings and strums in audition at Bitter End

and even, times, Smith's.

Some of her songs she attacks with a surprisingly fierce sometimes unnecessarily fierce - intensity; others she coaxes, as if they were kittens.

when they were rookies. In bloco Shredded Wheat, terms of freshman talent, at least three of Tuesday night's himself, reminds you a bit of performers deserve high marks. Woody Allen's, but his delivery Raun MacKinnon is a short is more direct, more intense, but not especially petite young He has the confidence and the lady with a grand big voice timing that separate the prothat suggests Mahalia Jackson's fessional comedian from the

Bessie amateur funny-man; but the confidence does not become brash and the timing does not seem mechanical.

Beneath the slickness of Mr. Travis's manner and the kookiness of his material you sense

ness of his material you sense of intelligence and a nice sense of reality. He rings true, and would be fun to see again.

John Bassette, 24, introduces one of his songs, "Just a Little Brown Boy," as "not a topical song—I don't think of my son as being a topic."

as being a topic."

It may not be topical, but it is appropriate, this plea for a baby who wants only to be a man, and Mr. Bassette sings it with dignity and strength.

with dignity and strength.

He also sang a sly little piece called "Second-Hand Man," in which a gentleman tries to convince a woman of his vast experience in certain areas. And he closed his set with a genial version of "Born in Bethlehem," so irresistibly performed that the audience willingly joined in.

Mr. Bassette Innows what he is doing at all times, obviously enjoys it and ought to make a good living at it in years to come.

come.

Steve Baron, who opened the evening, plays guitar and sings, both rather well. More impressive than what went on in the foreground of his songs, though, were the tidy, delicately voiced arrangements provided by the three-man group behind him.

I would be impolite to criticized the rest of the performers on the program in detail; in fact, the level of talent was higher than one might, have suspected. It can be noted, however, that after three or four hours of listening to after three or four hours of listening young people accompany them-selves on the guitar, even an accordion player doing "Lady of Spain" would be welcome.



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I. BAMBINA BAMBINA	2:30
2. PRIMO AMORE	2:21
3. BACI BACI	2:22
4. AMIAMOCI COSI'	2:15
5. MI SENTO IN ESTASI	2:21
6. NULLA RIMPIANGERO'	2:06

side 2

١.	CATERINA	2:0
2.	COME TE	2:3
з.	POVERI MILIONARI	2:2
4.	CONDANNAMI	2:3
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Side B

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Background Vocals Carl And Carol Jacobs Records Mix By Sunset Studios

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VICENTICO VALDES CANTA AL AMOR

SDE ONE HOY LOGRE TENERTE (BOLERO) (2:48)

SI YO PUDIERA CONVERSAR CON DIOS (BALADA) (3:04)
(N NEO-SPANISH LYRIC CO ALONSO)
SONE CONTIGO (BOLERO) (3:06)
(J. B. TARRIZZA)
YO NO DEJO DE AMARTE (BOLERO RANCHERO) (2:28)

(T FÉRGO)
FANTASMA DE AMJOR (BOLERO) (3:30)

SIDE TWO

LA MANO (BALADA ROCK) (2:53)
(R. CARIERIAFA, MARTINEZ)
SOÑE (BOLERO) (3:02)
(C. VALDES MIRANDA)
POR ANIOR (BALADA) (3:23)
(R. SOLAND)
MURMULLO (BOLERO) (2:49)
(E. ROSELL)
TANTO (BOLERO) (3:08)

A VINCO PRODUCTION
ARRANGED AND CONDUCTED BY JOE CAIN
COVER PHOTOGRAPHY NICHOLAS ADAMES

United Artists Records Inc

eMCMUXI AND MANUFACTURED BY UNITED ARTISTS RECORDS, INC. LOS ANGELES, CAUF 90028 FRINIFED IN U.S.A.



LOGAN ENGLISH IN AMERICAN FOLK BALLADS



From the vold-flower desks of monators trelights, out of stateorsolvers modeline and desay reducted partness, of the was environted and desay reducted partness, of the was enstated or described and the state of the child damp of promo cells—from chirches and adoption, castlle and graves-duccence the stong of America that most be sort. They must be sing flowers over of the presentation of man in the urgent and to conmunicate his macriment and purser thoughts and feelings. Lows, has, the proceedings of the field-congress of the procedure of the servitage of the following.

The following reveal is one result of one next to cut away the described and scientification, extend by the name ends of connected gain, the lawe made our true fieldings and strender formation of the connected gain, the lawe made our true fieldings and strender formation of the connected true fluid and the connected true fluid and the connected true fluid gain, and the connected true fluid gain of the connected gain of the connected gain of the connected gain of the full sensite reveal to part of that strends, the particular of the strends for the gain of the strends for the sensities of the strends for the sensities of the strends for the strends for the particular of the strends of the full sensities reveal to part of that strends, the particular of the strends of the strends for the sensities of the strends for the strends of the s

You can start right in with the very first song that Woody Guthrie wrote as part of a series of songs to generate interest the the building of the Grand Coulter Dam on the Columbia River. It is called ROLL ON COLUMBIA and it has one of the best purpue choruses of any new I know.

You might want to liters to this next tong, as it tells a classr tony of the trape loss that hate on bring, THE DEWY DENS OF TARROW is a Gateful Mountain vertices of an old Scoot, ong about a claim war on the Yarrow Newr. This billid was brought to me on tape by John Colors of the New Lost City Randler. The singer was George Edward, an additure how lived in the Classics and larne bindereds of old billadt. Many of his roons has be formed in The Addisted Song Soots.

MULE SKOVIER BLUES at a role of second-temporal mide of from parts of from and modern's FPCS TEXAS, Bill Monitor's GROWNER BLUES and Cle. Planton's verifies of MULE SKINNER I Living to employment and first from Second to The Cult of the Golden West, other by the blue from Second to The Cult of the Golden West, other by the blue from Second to the Contract of the Second to the Second

RED CLAY COUNTRY comes mostly from Paul Clayton who collected this song I only heard it once or twice and couldn't renormber all the words, so I had to add a few verses of my own, but the essential feeling and insperation come from Paul.

When I was very betch, we had a nurse named Annoe who used to sing to me about BUCK-BYE JIM. This is pretty much the way I remember it sount, shough, of course, Annie didn't have a cherus of friends to help her out on the refrain.

SHENANDOAH. What more needs to be said? It is, prehaps, is most beautiful of all America's folk-songs. It is a sea-shanty

THE TALKDIG FISHING BLUES is Woody Guthric again

THE DANCE SET is a medicy of separat dance times that I may have heard when I was going to square dance in Shawhan, Kennacky, JOHNNIE BOOKER I Franced from Counte Ennmy, a Kennacky, JOHNNIE BOOKER I Franced from Counte Ennmy, a Kennacky folkinger and banpo picker who now lives in Chicago, SUGAR MHLL was taught to me by John Cohen for the dance sequence of "Dark of the Moon" in which John and I performed for the drama department at Yale, SAIL AWAY LADIES is an old favorent that I have heard at every agoare dance I ever attended.

LITTLE BROWN DOG was found in a collection of children's songs that Ruth Crawford Seeger collected. I like it because it illustrates what lengths children can go to in their world of fantasy.

HE'S IN THE JAILHOUSE NOW is one of Jimmie Rodgers' songs that has been on and off country and western hat parades for thirty years.

THE KENTUCKY MOONSHINER is a longsome, bald, mountain top wail using as a "field holler." If you ever hear it in its natural surroundings, you will never forget it. I hope you get some of that feeling from this recording.

MY LAST OLD DOLLAR IS GONE was a great favorite of the men who lived on my father's farm when I was a boy. We used to sing it on back porches of a summer evening after work was all done.

PRETTY SARO is another of America's most beautiful songs. It has many variants — THE WAGONER'S LAD is the most common and goes back to Elizabethan England. This version comes from Jean Ritchit.

MOLE IN THE GROUND, as rung bere, it a variant of one that I beared from Bascon Lauer Lumford. The Just yeare was confibiled to Pherrais. have seen us one of the 1914 of the Confiber theory of the Confiber

ABOUT LOGAN ENGLISH

by Eric Weissberg, Vocal/Banjo/Co

Mandolin Marshall Brickman, Vocal/Fiddle/Bass

monitor

MF 388

For complete catalog, "Music of the World" serite: MONITOR RECORDS 413 West 50th Street New York 19, New York

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For the care of your records there needle renodically; store super from heat; substantil cantarity that before playing. For

AMORI D'ATTRI TEMPI









ABAT—JOUR
COME PIOVEVA
VIOLINO TZIGANO
ADDIO, SIGNORA!
TIC TI, TIC TA
SIGNORINELLA
CAPINERA
FILI D'ORO

EMILIO PERICOLI





LP NO 4404 /ST

mori d'altri tempi

ROMANTIC SONGS OF YESTERYEAR

Canta EMILIO PERICOLI

con l'Orchestra "Ricordi,, di musica leggera diretta da Bruno Canfora e Iller Pattacini *

SIDE A				SIDE B				
1.	Come Una Sigaretta	(2:32)	Like a Cigarette		1.	Abat-Jour	(2:15)	Abat-Jour
	Scettico Blues	(2:00)	Sceptical Blues		2.	Come Pioveva *	(3:55)	How It Rained
3.	Come Una Coppa Di Champagne *	(2:33)	Like a Cup of Champagne		3.	Viotino Tzigano *	(2:18)	Gypsy Violin
4.	Vipera	(2:20)	Viper		4.	Addio, Signora	(2:17)	Farewell My Lady
5.	Ciondolo D'oro	(3:00)	Golden Charm		5.	Tic Ti, Tic Ta	(2:04)	Tic Ti, Tic Ta
6.	Tango Della Getosia	(2:44)	Tango of Jealousy		6.	Signorinella *	(3:36)	Pretty Little Lady
7.	Addio Tabarin	(2:00)	Farewell Tabaria		7.	Capinera	(2:17)	Pretty Brunette
8.	Il Tango Delle Capinere	(2:52)	Tango of the Bird	- 1	8.	Fili D'oro ∗	(2:32)	Threads of Gold

ITALIAN TEXT

Sono tomate di mota le canzoni di trenta, quaranta, cinquant'anni fa. È un fatto positivo. Alcune, ripresentate in veste nodernissima, hanno rinnovato il successo di un tempo, indubbiamente talora in questo processo di ammodernamento hanno perso nolte delle loro caratteristiche essenziali. E questo onn è scapre stato un fatto positivo.

Nell interpretazione di Emilio Pericoli in "canzoni d'attri tenni", cone commenneti vengono chiamate, conservano intatto il loro fascino, pur attingendo una novo freschezza da las valiti mondeno e di que pi zizzio di Ironai o che i avvertibilio detro la sua relativa oriodossia. Sono d'attrorde le caratterisciche resse in nostra da Pericoli nelle gestose "rievocazioni" da lai presentate con soccesso nelle stamissione belevistive.

Quests moreosto non à protricamente infiniteles palle "cassario" besit qui "vinori d'atti treque". È les veue de par le più e cassaria di tatti. I lespi peisso d'assaria na le sederi cal recorde sono protricamente secupitativa dei vinore, cai donue "lames e concepte, lattende di reprio di vista cassaria, carilly record. Si atti protricamente del primo quatto del notto seccio. Tenpi non notolo lostata ..., equi pa "visti bargio". Molt posto, mitrafrante, hamo gli annoi dispersal, le doma (alla, il de chargeas, il battim. ... a non annosano le totale fenciale dei capitali devi contrasti vivolata Egunia ("esclusi Articus, trans d'aspir del dispersa.) Le doma

ENGLISH TEXT

The Italian songs of thirty, forty and even fifty years ago have undoubtedly returned to fashion. Sone of them, presented here in modern dress, are renewing their success as in years gone by.

This album is dedicated not only to the songs themselves, but to the romance of an era. True, these songs always speak of love, but the 16 songs gathered together here particularly exemplify how love was conceived in this era (from a nusical point of view, that is!)

As interpreted on this album by Emilio Pericoli, in modern style and inspeccably good taste, these 16 "Romantic Songs of Yesteryear" attain a new freshness while still retaining their original flavor and preserving their basic charm intact.

Entilo Persolli warmly and ronantically reminisces of these times not too old or too long ago, and yet now considered "yesteryear". His individual and intimate vocal qualifies bring an instant and special appeal to songs that speak of desperate love, "le donne fatalit", champagne, aby young exidens with golden hair, romantic gypsy volins, not to speak of "excilor Auroca, land of diseasa and libisolast".

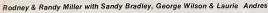


Rodney and Randy Miller
With Sandy Bradley, George Wilson and Laurie Andres

New England Chestnuts



New England Chestnuts 2





Contra dance musicians, like other unusual people, tend to find each other wherever they go Rodney and Randy Miller are a mighty duo from by living in Upstate New York, Sandy Bradley calls the finest squares from Port Transpend to Crapherry Island and hes brought her guitar from hometown Seattle to play here, and Laune Andres has tickled the plastics to the amazement of everyone in the Washington-Baltimore area since the mid 70's. These five musicians have played together in different groupings many times while travelling to dances all over America and England, but this record is the first formal work they have done grouped as they are now. The results are astounding. Extraords nary musicanship on everyone's part combined with ears bent to each other make a band that is everything a contra dancer needs to reach (cu)-tour-(sa) on the floor

This record, like the others in the Alcazar series, is designed so that in the lamentable absence of a live band people could actually dance with each other as long as their record player is screwed down or the floor doesn't bounce too much. We recommend applying contact cement to the tace of the record to keep the needle from skipping if a big crowd is

Just about all dance musicians, and dancers, hope that more and more musicians will try out the pleasures of playing jigs and reels. To this end, for those who can read music, written sources are given when tune books are readily available

David Shorey Cranberry Island, Maine

Notes About the Tunes Side 1

Ross' Reel at is probably the sweetest dance tune one could ever hope to hear it takes me back to the Old Nelson, N.H. town hall contra known standard in New England dance halls. Lady of the Lake came to

Some callers for whom we've played have requested a jig for the dance Sackert's Harbor Some have preterred a reel, so we teel right at home putting together a jig-real-jig medley (Sreamboat Quickstep) White Cockade: New Rigged Ship) enough to keep even the smoothest In the times that I've played for Raiph Page, I can't remember not

playing Road to Boston. He likes that tune and he never seems to mind when we go off into Jenny's Gone to Linton for a change of key

Q. Donal Abhu (pronounced A-boo), Rocks of Bray and Meeting of the Origins of the tunes are Scottish/Irish as are so many of the Chestnut times, but in our American interpretation of them there seems to be a touch of a soundtrack to a Cowboy Western Maggie Brown's Favorite is a "loverly" jig and part of every contra

dance fiddler's repertoire Played in a medley with Shetland Boston, it's a favorate of Randy's and mine, and makes for some upbeat listening. When the dance is ready to begin and the caller turns and says. 'The jig One of the most charming New England couple dances is The Gay

Gordons, done to the tune of the same name. It is a walking dance with the lady spinning under the gentleman's outstretched arm, a very relaxing change of pace from the normal dance tempo. Farewell to the these tunes together Fisher's Hornpipe never sounded better than here, with Sandy's

We end the record with two waltzes. Heather Island is a Hebridean all: Randy learned from the tunebook Baggine Music by John McFadyen

(Bayley & Ferguson Ltd.) Amelia was written by Bob McQuillen for a five year old New Hampshire girl. It is one of the many tunes Bob has written that are becoming chestnuts

Rodney Miller

Tunes (not a comprehensive list) Ross' Reel M Nelson Music Collection Forester's Hornpipe

Jenny's Gane to Linton Megaje Brown's Steamboat Quickstep Fisher's Hompips

Fiddler's Tune Book 1 Fiddler's Tune Book 1 Fiddler's Tune Book 2 Fiddler's Tune Book 2 Cole's, Neison Collection Traditional Dance Airs 2 (EFDSS) Traditional Dance Airs 2 Cole's



Rodney Miller-tiddle Randy Miller - plane Laurie Andres - piano accordion Sandy Bradley - guitar George Wilson - string bass / electric bass / tiddle

Special thanks to Ralph Page, contra dance caller emeritus, who was kind enough to offer us his advice and to Bob McQuillen for continuing to write such

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1. Ross' Reel-Lady of the Lake/Forester's Hornpipe 2. Steamboat Quickstep/White Cockade/New Rigged Ship 3. Roed to Boston/Jenny's Gone to Linton 4. Glise de Sherbrooke/Whalen's Breakdown

5. Petronella/Green Mountain Petronella

O'Donal Abhu/Rocks of Brae/Meeting of the Waters Maggle Brown's Favorite Shetland Boston The Gay Gordons/Farewell to the Glen 4. Fisher's Hompipe 5. Heather Island/Amelia's Weltz*

*Copyright Bob McQuillen 1981

Road to Boston 4:05 (7 x 32) French Four 5:09 (9 x 32) 3:59 (7 x 32) British Sorrow

Lady of the Lake

Sackett's Harbon

3:53 (7 x 32) Haymaker's Jig (10 x 16) The Gay Gordons 4:03 (7 x 32) Fisher's Hompipe

FR 202 Sandy Bradley - Potluck and Dance Tonight (traditional western squere dances called to music by Arm & Hammer

The Alcazar Dance Series (FR 200+) was conceived by dance callers and musicians, and has been under their care since its inception. The traditional dance music and make it evailable (through a moil order catalog) to interested individuals everywhere. We believe that good dance music of all types cen also be good listening music, and that making good dance records available will foster the tradition of using live music for dancing

Other LPs in the Alcazer Dance Series include

FR 203 Rodney and Randy Miller - New England Chestnuts (contre dence music for dencing end for listening, with Sendy Bredley, George Wilson and Steve Woodruff)

Executive Producer - Joen Pelton

FR 201 Jerry Robicheud - Mantime Dence Perty (New Brunswick fiddling, dence-length cuts, insert with instructions for Maritime squere sets)

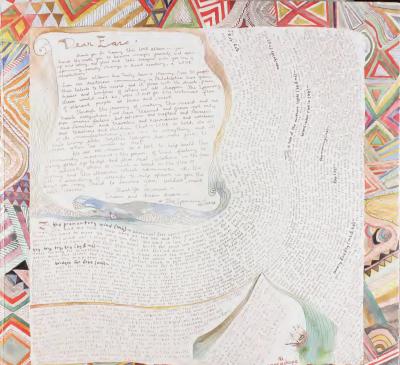
5:15 (9 x 32) 3:47 (7 x 32) 3:53 (7 x 32

FR 200 Yankee Ingenuity - Kitchen Junket (200a, music for N.E.

squeres & contras, 200b, with cells by Tony Parkes Both To order these LPs or receive a cetalog of books, records, and instruc-

tional meterials, write to Alcezer, Box 429, Weterbury, VT 05676 Cover Design - Sere Young Recording and Mixing Engineer - Charles Eller Producer - Joel Bernstein Recorded et Earth Audio, N. Ferrisburg, Vt.





ropeadope





COLLECTOR'S SERIES - COLLECTIONNEURS - FUR DEN SAMMLER

IGOR STRAVINSKY

SIDE/SEITE/FACE 1:

Symphony in C for Orchestra Symphonie in C für Orchester Symphonie en ut pour orchestre

Moderato alla breve [10'50]
 Larghetto concertante – attacca: [6'47]
 Allegretto [4'56]

Largo – Tempo giusto, alla breve [7'20]

SIDE/SEITE/FACE 2:

Concerto in D for String Orchestra

Concerto in D für Streichorchester Concerto en ré pour orchestre à cordes

(Revised version from Reviderte Fassung von/ Version revisee de 1946)

Vivace - attacca: [6'35]
 Arioso Andantino [2'46]

3. Rondo Allegro [3'20] Circus Polka for Orchestra

composed for a young elephant Circus Polka für Orchester komponiert für einen jungen Elefenten

Circus Polka pour orchestre compose pour un jeune éléphant

(3)

Berliner Philharmoniker HERBERT VON KARAJAN

Production/Produktion/Directeur de production: Otto Gerdes

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pain him right for the recovering the projecting good. The right for t

The last two mine United States in 1959 – 40, a was commissioned for the 5th anniversory of the Chicago Symphony Chickester Other commissions of the time produced the Chicago Symphony Chickester Other (1942) and the office Police for the strings of the Basic Chichester Otherson, the latter cert of in D (1945) for the strings of the Basic Chichester Otherson, the latter cert of much lighter weight from the symphony but sharing its hammen cheacter as

much as the Brandenburg outlines of the earlier 'Dumbarton Oaks' Concerto in E Nat

Plast Gorbbins

In West 1990 for 60 therents as Controlled as de la Hospital Charles and Controlled and Landson (Volontogrambo de a Middaldiche Podre) un vertificatif and achievant (Volontogrambo de a Middaldiche Podre). De la Middaldiche (Volontogrambo de la Middaldiche Podre) de la Middaldiche (Volontogrambo de la Middaldiche Podre) de la Middaldiche Podre (Volontogrambo de la Middaldiche Podre) de la Middaldiche Podre (Volontogrambo de la Middaldiche Podre) de la Middaldiche Podre (Volontogrambo de la Middaldiche Podre) de la Middaldiche Podre (Volontogrambo de la Middaldiche Volontogrambo de la Middaldiche Volo

Die Symphonie in C hängt unmittelber mit der «Musikelischen Poetik» zusan men, enmal zerfich. Waren die ersten beiden Sätze noch 1998 39 in Frankreich entstenden, so ließ Strawingky die enderen 1939/40 in Amerika folgen, wo er zunéchst nur als Gast eingereist - ongesichts des in Europa ausgel Krieges seine neue Extinolmet gefunden hatte. Zum enderen aber inhaltlich. Wir Enden auf Schrift und Tritt Strewinskys Anscheuung bestätigt. Denn die Voke-beitr, derer sich die Musik bediert - verliech ungebrochenes G-dur-Meterni. Kere Melodiebildung, klassischer Formbeu, strenze motivische Arbeit und die auffellende thematische Verknupfung der einzelnen Sätze - sind der sympho nischen Tradition ebgehorcht, eber die Sprache wirkt unverwechselbar modern gesagt - nicht mehr am klassisch-romantischen Ideal des organischen Entwik reins von musikalischen Zusemmenhängen orientiert ist (wie etwe noch die »Wener Schule»: Schönberg, Berg, Webern), rondern bei der es um ein delchsam mechenisches Beuen, Aneinenderfüsen und Kombinieren, des heißt um eine besondere, genz persörliche Art von Kontrepunktiechnik geht Dieses Strawinskysche Prinzip. «Musik zu mechen» – und um den Herstel-lungsprozeß geht es auch in der «Musikellachen Poetik» – wird ebenso rgsprozen gent es auch in der «Musikssischen Poeix» – wird scienso satich im Concerto in D. des 1946 eis Auftregswerk für Paul Sacher und sein Begier Kemmerorchester entstend. Strewinsky fühlte sich in seinem Komp ren immer durch einschränkende Forderungen stimuliert. Her ist en die Beachränkung auf die Streicherbesetzung, die ihn durch verschiedene Spielvor schriften, dynamische Nuercen, Griff- und Stricherten zu einer sterken klengt mogicherweise nech dem Vorbild des Finelsetzes aus Tscherkowskys -Pathi tique+) eine volltönende, achweigerisch meiodiöse Reminiszenz en eittelleni-Ironie, Perodie, Witz den eind Elemente gelstvollen Spiels, die Strowinsky

Immer winder einbezogen hat. Des Musterbelapiel dafür ist seine Circus Polika.

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Volker Scherless

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> Volver Scherless (Treduction: Jacques Fournier)

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1962 Paul Griffiths - Prof. Dr. Volker Scherliess Cover Photo: H. Woller/K. Strindberg, Hemburg Typo Design. Wemer Koberstein, Hemburg Printed in West Germany by Neef, Wittingen



DEL PENSAMIENTO DEL ALMA MIA



LADO A

- 1- LUZ DEL PENSAMIENTO
- 2- EL BURRITO DE BELEN SE PERDIO
 - 3- PRESAGIO
- 4- CAROLSITO
- 5- MI CASITA

LADO B

- 1- MI CABAÑA
- 2-SANCOCHO ORIENTAL
- 3- EL GATITO
- 4- NEGRITA DE BARLOVENTO
- 5- LUZ DEL ALMA MIA

LUZDEL PENSAMIENTO DEL ALMA MIA

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COLABORACION
ZORROS GRISES: CARACAS
Deogracio Santos, Jr.
ASS, PRODUCCION: Andy Normandía
"Luz del Pensamiento"
"Luz del Alma Mia"

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Electric thoughts





2 P.M.

The Great Suspender Bop Rock

Carl Filipiak/acoustic & electric guitar guitar synth Paul Soroka/lyricon & keyboards George Schroeder/bass Mike Kanter/drums except . "Off Center" Jimmy Charlsen/bass ** "Bop Rock" Glenn Cashman/sax all songs written by CABL FILIPIAK except "The Great Suspender" by Paul Soroka

Recorded at High Heel Studios - Owings Mills

Produced by John Grant & Faul Soroka

MUSICIANS/INSTRUMENTS





No Return

Straight Red Off Center

For more information regarding this artist contact.

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GEOMETRIC RECORDS PO Box 18922 Baltimore Maryland 21206-0022

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Carl Frânsak uses (BANEZ eustars & MARSHALL Amos





Special thanks to my wife IRENE and family for their support, also to Rich Lasner and Mace from IBANEZ. im Marshall & Mike Kovans from KORG/MARSHALL Mike Varney from Guttar Player Magazine, everyone

from GORDON MILLER MUSIC, especially Jeff Miller Gary Waszh and Kenny March and David, Keith from Professional Percussion, Maryland Musician, BOB CANALE and his perseverance on this puriect. Aamin Harris from WCVT Towson State University, 98 Book, to all my students, especially Greg. Ed. and Dale, and to my teachers Larry Wooldridge and Walt Namuth.

And last but not least MOMMY NONO'S PASTAI

S T Studios PO 69 Long Green, Md 21092

TOGETHER AT LAST!

The Original Five Blind Boys

Gospel harmonettes

*God's Goodness
Elijah
Jerico Walls
Trust and Obey

Oh Lord You Got to Move This Friend Jesus Coming You Thru The Years

** Precious Memory
Looking For A Home
The World Has Changed
Power Of the Holy Ghost

VOLUME 3
Gospel Soul Series



TOGETHER AT LAST!

The Original Five Blind Boys

Gospel Harmonettes

Side 2

(2:44) 1. PRECIOUS MEMORY

Johnny Fields

Hermosa Music BMI

Of all the influences to which the American Black was exposed during his period of slavery, the Church made the greatest impression. Suppressed by lack of opportunity for development in other arts, the Black's principal means of self expression was the music that grew out of his religion -music through which he voiced his sorrow and joy, protest and resignation, and which he performed with a stimulative rhythmic feel which he inherited from his ancestors This is the music that came to be known as Black Spiritual Music, and from which were directly derived the modern blues, swing and jazz musical styles.

1. GODS GOODNESS

Original Gospel Harmonettes

Hermosa BMI (Dorothy Love)

Side I

2. ELHAH Original Gospel Harmonettes

The Gospel Harmonettes and The Original Blind Boys. featuring Clarence Fountain, sing authentic spiritual selections dedicated to your listening pleasure. The Gospel Harmonettes, and The Original Blind Boys comprise a versatility of approach under the general heading of Spirituals. We are sure you will derive much pleasure from their combined efforts.

(3:40)

(3:13)

(2-34)

(1:57)

MAGNIFICENT MONTAGUE Disc Iockey Personality

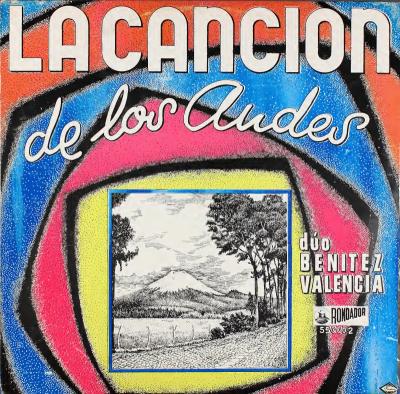
Original Gospel Harmonettes

Original Gospel Harmonettes

Roberta Martin Studios (Roberta Martin) (2:27) 2. LOOKING FOR A HOME

Hermosa BMI (Dorothy Love) Roberta Martin Studios (Roberta Martin) 3. OH LORD (FIX IT) (2:42) 3. THE WORLD HAS CHANGED The Original Blind Boys Original Gosnel Harmonettes Hermosa Music BMI (Johnny Fields) Dorothy Love Hermosa Music BMI 4. YOU GOT TO MOVE (2:12)4. POWER OF THE HOLY GHOST (2:56) The Original Blind Boys Hermosa Music BM1 (Johnny Fields) Original Gospel Harmonettes Dorothy Love (3:15)5. IERICO WALLS Hermosa Music BMI Original Gospel Harmonettes 5. THIS FRIEND JESUS Hermosa Music BM1 (Dorothy Love) The Original Blind Boys (2.00) 6 TRUST AND OBEY Johnny Fields Original Gospel Harmonettes Hermosa Music BMI Hermosa Music BMI (Dorothy Love) 6. COMING UP THRU THE YEARS (2:55) Listening Time 15:50 The Original Blind Boys





la canción de los andes

Dio BENITEZ VALENCIA

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FABRICA DE DISCOS S. A.

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LADO A

DOLENCIAS

LA CANCION DE LOS ANDES
OJOS AZULES
NAUFRAGO
DESDICHAS
HOJA SECA

Albazo Incaico Tonada Pasillo Albaza Pasillo

LADO B

LA NARANJA
ANGEL DE LUZ
A LA MADRUGADA
DESDE EL CORAZON
OJERAS
EL SALINERO

Tonada Pasilla Albazo Pasacalle Pasilla Albaza





JA. DAS HABEN DIE MÄNNER SO GERNE / Der flotte Franz und seine Bierbrummer

The state of the s

Manufacture of the Common Teach of the Common

Re segan drait Burschen wich shart den Ritelin (Freu Wilden)
[Innel Blader-Hurris Beagerian Stevens.]
In sogne den Burschen word über den Brein,
Innel Blader-Hurris Beagerian der Berin,
Frau Weite bett in den Gestelle der Berin,
Frau Weite bett in bett freu Leufzman,
Frau Weite bei tussend Festivit,
Frau Weite bei tussend Festivit,
Frau Weite bei tussend Festivit,
Frau Weite hatt freu Gestelle,
Frau Weite hatt freu Gestelle,
Weiter ein ein Müddern auch im Gast,

Ween er i ein Middere sich im Saak).
Dann net er Zeitligestandert und in.
Und belte, warn's nicht glüden wollt,
Und belte, warn's nicht glüden wollt,
Seit micht beise, jaak weider gut.
Pried, mein Freund, vergif dens Wuf.
Nichts auf gleich de sechlinen, wie es acheint.
Seit micht beis derns sie beis war's nicht gereint.
Des Bereit ein erns der Seit weiden gereint.
Des sichnete so ond weitengeber.
Deuer free! ich nicht aufs Wiedersehn.

Ach Jesephine (Einst Buder/Harnes Bosser/Jen Stevree) Ach Josephine, du alda Siene (Ach Josephine, du alda Siene (Ach Josephine, du alda Siene (Ach Josephine) Arma (Ach Josephine) Ach Lesejaldte, du lessa Motte, Meen (ettes Calda wind herd (apatigenscht Das wind 'en Meadle, und ich vernache) Des Beledette Mais herd nocht. (In sellecte Das Des Beledette Mais herd nocht) (In sellecte Des Beledette Mais herd nocht) (In sellecte (Ach Josephine))

Dia nord in the Mearber, and disk variables.

La bur ung shall size an egenteller, nodel, nutelli, Ju, be un genteller, nodel, nutelli, Ju, be un genteller, nodel, nutelli, Ju, be un genteller, nuteller, nu

Write for complete catalog of German albums

Ist's manches a such gast schile In der Hormat, in der Heimat, Da schile ein Wiedersein

Do gibt is air Wiedensehn
Wei Morken von grag wie heafe
(Einst Beiden Heinen Blackfull dieseren)
(Einst Beiden Heinen Blackfull dieseren)
(Um stellen Heinen Blackfull dieseren)
(W) fallen eine gibt gegen der Beiden
(W) fallen eine gibt gegen der Beiden
(W) fallen eine gibt gegen der Beiden
(W) fallen eine Gestellen der Weiner keigel

Millen, der der Hern Weiner keigel

Millen, der der Hern Weiner keigel

Beiden der Meiner gede Fliege die Witt

Bei der keinen Schande grafe verhägen

Bei unseren Philosophie

Wit belohen mein gibt gibt wie hecke, zen

And on the region of the regio

Aduct demonstration that the control of the control

SETTE 2 to nicht ellein zwe Schlefen de (Mackeben feiner)
Die Nacht ist leinen zum Schlefen de, Die Nacht ist leine zum Schlefen de, Die Nacht ist leine der sicht in Ein Sicht ist nicht zur für den Helden de, Er und harzus, herzus auf hale Seit Bersundt Eich, Freurfolt, Leit leit den absötzeten Augerhilde Die Nacht die man in einem Rouadh werbracht, Bedeckten Eichjont und Glitzen und der Bedeckten Eichjont und Glitzen und den Bedeckten Eichjont und Glitzen Bedec

uncleare deligional and OLIGA Heat are light lade Finder (Coster/Sattor) has der Friode, Cas Sai University and Coster (Sattor) Heat are the best der Friode, Cas Sai University and Coster (Sattor) Sai had so eller fine, enticidende dalle kielen Sattor (Sattor) der Sattor (Sattor) Taller (Sattor) der Sattor (Sattor) In alexa Auger had is en ose Stator) Deur gelf (c) tw der Friode Auch Inness immer winder.

IN DEUTSCHLAND AUFGENOMMEN

Worn do night kannat, left mich mat

Ween du richt kennt, jed mich maß (Korner (Subhaum)
Wenn de richt kennal jed auch maß, les mir gabt das im Nu, Und schließlich ist es genz agal, Ob ich es macht, ob da! Bist da sicht in der lage So model fich es für dieb Veren du nicht kannt, jed micht Wenn du nicht kannt, jed micht

Ide bits as shared set finite
floots finished for the
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Face the report of the desiration of the desirat

Du bist eie Kind zu heiß gebedet werden Du Beit eile Kind zu heiß gebedet werden (Mays Schwarz) Planzet i Du best die Kind zu heiß gebodet worden, Dabeit auf die kontinent geschrecht worden. Main labor Fesconi, in sagt dir is ies Geolot. Du stewarzieren mich richt, du mit eestieset mich nicht! Darn unt 1 ich die un jeden Preis. Wenn die schwarb besteht, locke nicht zu heiß!

Main Papagel frißt keine herten Eler Main Papagat Infül keine herten Eller ((Kolloffrer) (Kolloffrer) (Koll Ke geht die Lou IIIa, (Katocher Bede) En geht die Lou IIIa, Von Kopf tes Schuh IIIa, Auch des Dessous IIIa, Das maß mas sehn! Des mid mes sehel
Se hat der hirt für,
Der steht her gut, his,
Wes seht des Steht für gut, his,
Hit notil reads seht on,
Macht aus die Lampe Itia
Been Hit Bett in.

Auf Wiedersehr, Herr Doktor (Kapen Rotter) Gäste sind mein größter Schreck, Denn sie gebn fast memala weg Solder with own op politics of particular of particular of particular operations operations operations of particular operations operati

ich hab' für dich 'nen Blumentopt bestellt. (Boots Karlick) under hen Blumentopt bestellt, man Blumentopt bestellt, man Blumentopt bestellt, man Blumentopt bestellt, man Blumentopt, ber Blumentopt getällt. En ab der schouste Blumentopt, Bes abdräte ist die Well Drum gelf mit manen Blumentopt, Da der schot trage hit der Well-Drum gelf mit manen Blumentopt, Da der sich trage hit!

Valer habes sinser Durat (Bressell Strand) (Indexell Strand) (Inde

And does Basens, de Naigh for Pfinsme
And does Basens de Naigh for Pfinsme
And does Basens de Naigh for Pfinsme,
And does Basens de Naigh for Pfinsme,
And does Basens de Naigh for Pfinsme
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De noight of the sea park half of the Pfinsme
De noight of the does does
De noight half of the Pfinsme
De noight half of the Pfinsme
A sea market of the an arthor for Pfinsme
A sea market of the an arthor for Pfinsme
A sea market of the an arthor for Pfinsme
A sea market of the an arthor for Pfinsme
De noight of the Naigh
De after half for Market
De after half

En Lody, or long, on species problem Lody
When the desked before gifth week,
When the week and gifth week,
When the week and gifth week,
Long sint and start,
Long sint and start
Long sint sint sint
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Heinrich Schütz

Weihnachtshistorie Christmas Story · Histoire de Noël

Lateinisches Magnificat · Latin Magnificat · Magnificat Latin



Rachel Yakar, Mezzosopran · Heiner Hopfner, Tenor · Harald Stamm, Baß



Münchner Motettenchor · Münchner Residenzorchester · Hans Rudolf Zöbeley, Dirigent

1 LP · STEREO · DIGITAL Deutsche Pressung · German Pressing

Heinrich Schütz

Weihnachtshistorie · Christmas Story ·

Histoire de Noël (37'20) Historia der freudenreichen Geburt Jesu Christi SWV 435a Story of the joyful birth of our Lord Jesus Christ Histoire de la joyeuse naissance

de Jésus Christ Rachel Yakar, Mezzosopran - mezzo-soprano -mezzo soprano - Heiner Hopfner, Tenor - tenor -tenor - Harald Stamm, Baß - bass - basse - Josep Bennet - Gunnar Mühling - Stefan Rehm - Christian Schmidt - Klaus Schredl, Sänger-Soli - solo voices -Münchner Motettenchor - Munich Motet Choir -

Choeur de motets de Munich. Chor · Choir · Choeur Münchner Residenzorchester · Munich Residenz Orchestra · Residenz Orchestre de Munich, Orchester · Orchestra · Orchestre Elmar Schloter. Orgel · organ · orgue Hans Rudolf Zöbeley, Dirigent · Conductor ·

Chef d'Orchestre

Lateinisches Magnificat Latin Magnificat · Magnificat Latin (11'45) Magnificat anima mea Dominum

SWV 468

Rachel Yakar, Mezzosopran · mezzo-soprano · mezzo soprano · Heiner Hopfner, Tenor · tenor ténor · HaraldStamm, · Baß · bass · basse · José Luis Wagner, Contra-Alt - contralto - contralto Münchner Motettenchor · Munich Motet Choir Choeur de motets de Munich, Chor · Choir · Choeur · Münchner Residenzorchester · Munich Residenz Orchestra · Residenz Orchestre de Munich, Orchester - Orchestra - Orchestre. Elmar Schloter, Orgel - organ - orgue Hans Rudolf Zöbeley, Dirigent - Conductor

C'hef d'Orchestre Mitglieder des Orchestees - Members of the Orchesters -Membres de l'Orchestee: Angel-Jesus Greels und Hens Schusier, Solovioline - solo violin-violon toig - Max Hecker und Albent Miller. Renaissanceselections that the text of the text share pairs used to the blackfully instituted records that the Ce is Restauring. Chandler R. Goettig and Worse Bliefer. Naturinnings of the Central Selection o

Aufgenommen - recorded - enregisaré: 18./19. 7. 81 und 15. 9. 81 Im Studio I des Bayerischen Rundharks - In the Studio I of the Bayarisn Radio - dans le Saudio I de la Radio Bayaroise.

(Englischer und französischer Text auf Beilageblatt) (English and french text enclosed) (Texte en français et anglais ci-inclus)

WEIHNACHTSHISTORIE INTRODUKTION (4'41)

Seite · Side · Face 1

Die Gebert unseres Herren Jesu Christi, wie uns von den heiligen Evangelisten beschrieben wird.

the time woo demand consistency of the first state Do machte sich nuch auf Joseph nus Golden.

aus der Stielt Nazareth.
in das gölische Land zu der Stadt Divid,
die die heißet Behilebern.
darum daß er von dem Hinsse und Geschlechte Davids waz,
auf duß er sich schatzen ließe mr. Mana. seinem vertrauten Weibe, die war schwanger. Und als de daselbst wiesen, kam die Zeit, daß sie gebeleen sollte, und sie gebar ihren ersten Sohn und wickelt mit im Windelte und legte ihn meine Krippen.

dezn sie hatten sonst kernen Raum in der Herberge Und es waren Hinten in denselbigen Gegend auf dem Pelde, die histeien des Nichts ihre Herde, und sinhe, die Herror Engel trat zu ühren, und die Klutheit des Herren leuchiste am sie, und die Ercheiten sida sehr, und der Engel sprach zu ihren:

INTERMEDIUM I (3°34)

Fürchtet euch nicht! Siehe, ich verkländige euch große Freude. Freude, die sillem Volk widerfahren wird Ich verkländige euch große Freude. Dern ouch ist heute der Heiland geboren, welcher ist Christus. Christus der Herr in der Stadt Davids. Ich verkündige euch große Freude.

Und dies hibt zum Zeichen, ihr werdet finden das Kind in Windeln gewickelt und in einer Krippe liegen. Ich verkündige euch große Freude. Und alsbald war da bei dem Engel die Menge der himmlischen Heerscharen, die lebeten Gott und sprachen:

INTERMEDIUM II (2'33) Die Mengs der Engel Ehre sei Gort in der Höhe. Friede auf Erden und den Merschen ein Wohlgefelten. Und de die Engel von ihren gen Himmel fahren, serachen die Hutten untereinmeler:

INTERMEDIUM III (4'37) Die Hirten auf dem Felde

Our returns og dans være.

Linds og den være for de og suchten in, se de og such en se d

prolieten und lebeten Gott um alles das sie gesehen und gehöret hatten, wie denn zu länen gesaget war.

INTERMEDIUM IV (2'39)

Wo ist der geogeborene König der Juden? Wir heben seinen Stern gesehen im Morgenlande und sind kommen, ihn enzubeten.

Da das der Körlig Herodes hörere, erschrijk er und mit ihm das gimes Jerusolom, und dieb verscenneln alle Hubepriester und Schriftigelehren unter dem Volk und foreshte von ihten, wu Christes sallte geboern werden, und sie saaten ihm:

INTERMEDIUM V (3'14)

Zu Bethlehem im jadischen Lanne, dem also sieht geschrieben durch den Propheten, und du Bethlehem in jadischen Lande, du best meinhem die Leitense urter den Fürsten Juda, dem aus die sell mir kommen der Herzog, Da berief Herodes die Weisen heimlich und erlemete mit Fleiß von ihnen. und erfernete mit Fleiß von ihnen. want der Stem erschienen ware, und wersete sie gen Beihlehem und sprach: INTERMEDIUM VI (4/28)

Ziehei hin und forschet floitig nach dem Kindlein und went ihr's findet, so saget mit es wieder, daß ich auch komme und es anbete

Seite · Side · Face 2

Als de ten den Kritig gelbort hitten, de de de ten den Kritig gelbort hitten, de Stein, dette de nilstegnishe geschen hitten, de Stein, dette de nilstegnishe geschen hitten, de Stein, das de ram mis and ober diet, gelbort hitten, de stein de stei

Du sie aber hirweggezogen waren, siehe, da enschien der Engel des Herren dem Joseph im Traum und sprach:

INTERMEDIUM VII (5'29)

nus Egypten habe ich meinen Sohn gerufen,

Stehe auf, Joseph.
Stehe auf Joseph.
Stehe auf und simm das Kindlein und seine Mutter zu dir
auf flesch in Egypterland.
Und bleibe alfeit, des ich dir sage,
daß Hensele auf Kindlein suche,
dasselbe unsuberigen,

Und er stund auf und nahm das Kindlein und seine Matter zu sich bei der Nacht und entfleh in Egyptenland, und bliebe allida bis nach dem Tode Herodis, auf diese effelte wäsee, das der Herr darch den Prophoton gerodet hat, der de spricht:

Da nun Herodes sahe, daß er von den Weisen betrogen war, ward or sehr zornig und schreket aus und ließ elle Kinder zu Bethlehem soten und an ihren Grenzen, die de zweijihrig und darunter waren, nech der Zen, die er mit Fleiß von den Weisen erlernet hatte, da, da ist erfüllet das gesaget ist durch den Propheten Jeromias,

Auf dem Gebirge het man ein Geschrei gehörst, viel Klegens, Weinens und Healens, Ruhel bewerinne thre Kinder und wollte sich nicht trösten lassen, dem es war aus mit Binen.

De cher Herodes gestorben wer, siehe, de enchien der Engel des Herren dem Joseph im Troum und sprach:

INTERMEDIUM VIII (3'45) Der Engel zu Joseph

Stehe unf, Joseph.
Sache unf und riten das Kindlein und solne Mutter zu dir, und eesch his in das Lund Israel, sie sind gestorben, die dem Kinde nech dem Leben standen Und er stund auf und nahm das Kindleln und seine Muster zu sieh und kum in das Land Israel,

sord kurn he den Laude Intell.

den Archatton in jülischen Laufen Körig war,
erstatt seiner Varien Herode.

Greichter er des dechto au konsten.

Greichter des gräfflicheten Laudes

auf aus und schroße in der Stadt,

auf aus erfülligt weich, wen da georgt ist durch den Propheton:

Er will Naparonen belöse:

After day Kind works and word stark im Gelst, voller Weishell. and Gotten Grando war hel ihm.

der Geburk unseres Herren und Selumachers Jesu Christi

and adopting the Person and the Pers MAGNIFICAT

Meine Seele erhebt den Herm, und mein Geist freuet sich Gestes.

Ouio respesit humilitatem ancillae saue: ecce enim en hoc bentam me dicent omne

BESCHLUSS (2'20)

Denn er hat die Niedrigken seiner Magd angesehen. Siehe, von nus an werden mich seltg preisen alle Kindeskinder.

Quie fecit mibi magne qui potens est: et sanctum nomen ejus. Denn er hat große Dinge a mir getan, der da michig ist und des Name heilig ist. Et mescricordia ejus a progenio in progenies umentibus eum. Facit potentium in brachio nace dispersit superbos mente cordis sui.

Er shet Gewah mit seinem, Arm und zentreuet, die hoffdrig sind in ihres Unterer Sinn Depovait potentes de sede, et essitave humilos. Er stöft die Gewaltigen vom Stuhl und erhebt die Niedeinen

Esprientes implevit bonis: Die Hungrigen füllet er mit Gutern und läßt die Rescher Er denket der Barm-berzigkeit und hilft seinem Diener Israel auf.

Sicet locutus est ad petres nostros, Abraham, et semini e jus in sacculu. Gloria Patri et Filio et Spiritul Sancto, sicut erat in principio et nunc et semper et in saccula sacculorum. Ehre sei dem Vater und dem Sohne und dem heißigen October und dem hetilger Geiste, Wie es war im Anfang, jetzt und immerdie und von Ewigkeit zu Ewigkeit, Amen,

(Luk. 1, 46-55 and Donologic) Produzent · Producer · Directeur de production: F. Axel Mehrle · Dieter Sinn · Diether G. Warneck

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Heinrich Schütz

Weihnachtshistorie · Christmas Story · Histoire de Noël (37'20)

Historia der freudenreichen Geburt Jesu Christi SWV 435a Story of the joyful birth of our Lord Jesus Christ Histoire de la joyeuse naissance

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Lateinisches Magnificat · Latin Magnificat · Magnificat Latin (11'45) Magnificat anima mea Dominum SWV 468

Rachel Yakar, Mezzosopran mezzo-soprano mezzo soprano Heiner Hopfner, Tenor - tenor tenor Handd Stamm, Baß - bass - basse - José Chocur Munchner Residenzorchester - Munich Revidenz Orchestra - Residenz Orchestre de Munich, Orchester Orchestra - Orchestra Elmar Schloter, Orgel · organ · orgue

Seite - Side - Face 1 HISTOIRE DE NOËL

INTRODUCTION (4'41) La navoance de notre Segneur Jesus Christ selon la Sente Evengde On on conjourn-like printed us cloth the Creat Augusts.

On conformant to reconservent the toute is name Conformant to reconservent the toute is name Conformant to reconservent to the product up Quantum state graverseers of System.

En sons allowers softer custome, classout dansays with:

Joseph, for navou, quittout la ville de Nazareth en Galifee, meeta en Jaulee, a la ville de David appelee Bethleen, – perce qu'il état de la morren et de la lignée de David, – afin de vy faire moetre une Marie,

Galtandeec, qua etan encomo On, pendant qu'ils etanent la, le sumps ou elle desart unfanter se trouva revolu. Elle mit au monde son llis premièr-né, l'ensechappa de langes.

II) avait dans in contine des bergens qui sonnent uns champs or qui la mais vollitient l'in pande de leur troupean. L'Ange de Segrene feur apparier. et la giorre de Segrent l'en enveloppa de sa elante, et la giorre de Segrent l'en enveloppa de sa elante, et la sinent sauss d'une grande fosyeur et l'ange feur dit.

INTERMÈDE I (3'34)

Car voice que je vous annonee une grande jore. Une grande jose qui sera celle de tout le peupli Je vous annonce une grande jore.

Aujourd hur unnauveur vous est ne, qui est le Chroit, le Chroit Seigneur dans la cué de Dawid Je vous àstanché rate grande jone vous trenverez un nouveau-ne enveloppé de langes et coudre dans une creche Je vous annence une grande joic

Et soudant se joignit à l'arge une troupe nombreuse de l'armée céleste, qui louait Dieu, en distrit.

INTERMÉDE II (2'33)

race has to to to nace horizons qu'il nime
Or, lorsque les arges les earent quittés pour le ciel, les bergen se strent entre eux.

INTERMÈDE III (4'37)

et qui le Seigheur nous a late Chemana les sament douse en habe et trouverent Marie et Joseph .

En l'apart vu, it disser conname en qui cue avent eil di tal cet enforme et dons couchqui les enformes en la conname et dons couchqui les enformes et dons et dons couchqui les enformes et dons et dons couchqui les enformes in order en les enformes Court in Marie elle connervait une conni teux ces sor et les mobilate et sons courti me les hausers c'en retroutretteres.

INTERMÈDE IV (2'39) Les rouges d'Oriens Guest le rui des Julis qui vazui de mitre? Nons mores va son confe en Otioni et sonance venus las rendre hommage

whitte te till Herode vient, et till Kensden avec lid. It ansemble franker grands prettres et traus les serilors du peuple, et s'exquelt urprès d'una du lier un devale uniter le Chelut, et ils ini répondèrent.

INTERMEDE V (3°14) Les grands precises et les sendres de perspie

Alors Hécode manda seguitorient les mages,

INTERMÈDE VI (4'28)

Seite · Side · Face 2

So metro, etc. Disse casacters, la protectiva de la regeria. So la offernet en present de l'er, de l'encons et de la regeria. Es las offernet en present de l'encons acreta per un senge de la pessa rebisario; che l'Article, la prise au succe route pour content dara leur pays les princes aus succe route pour content dara leur pays

INTERMÉDE VII (5°29)

Exector of pronds Penfant et sa mero et fûs en Egypte, et nestet-y posqu'a et que je fûsvettase

et sa mare, et se retira en Égypte, où il domeura pasqu'a la mort d'Herede Auto devait Viscoentèr

After Micrody, voyant spatial varieties of people produce the Magni, and avail cit people parties Magni, and avail cit people parties Magni, and people peop

Dars Ruma s'est fart entends e une vons, qui sanglota el moult sa l'amente, c'est Ruchel pleurant ses cafants, et ne vent pas qu'en la anesole, eti ils ne cont alor.

Quand Hérode est Lesse de vivre, visici, l'ange du Sugmour apparaît en songe à Jesoph, et lai chi:

INTERMÈDE VIII (3'45) L'Ange n'Arright

L'Ove-list, Joseph, Rive-lot et preside l'enfant et sa mère, et accuren su prijs d'Benel, car ils sont ments, ceux (pri eti sinchient à la sie de l'enfant

et su mêtre et austra zur paps d'Astael Mans appronnat qu'Archelturs i ègunn sur la Budée à la phace d'I kérosle son père, All place off Heisels wan pêre, Hunggrid de y resulte, sar ut ands request senge, Hus entern dans de Goldde et viete Vetaldit durs mer ville appelde Narrastin. Arral desuit Vactionapell Funcie des prophètes-ons l'appelder Narrastin.

Cependant Perdant grandisodt, et son espet sa sévelappait,

CONCLUSION (2°20)

MAGNIFICAT

Produzent Producer - Directeur de production: F. Axel Mehrle - Dieter Sinn - Diether G. Warneck Kunstlerische Aufnahmeleitung Recording Supervision · Directeur de l'enregistrement Wolfram Graul-Kern

Toningenieur Recording Engineer · Ingénieur du son: Hans Schmid Produktion · Production · Production:

ORFEO Classic Schallplatten und Musikfilm Gmbh in Zusammenarheit mit dem Baverischen Rundfunk en collaboration avec la Radio Bavaroise Vorderseite - Front - Couverture: Stefan Lochner:

@ Wallraf-Richartz-Museum, Köln Obersetzung - Translation Traduction: Marie Claire Kartner

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LLP · STEREO · DIGITAL S 002811 A Deutsche Pressung · German Pressing

Heinrich Schütz

Weihnachtshistorie · Christmas Story · Histoire de Noël (37'20)

Historia der freudenreichen Geburt Jesu Christi SWV 435a Story of the joyful birth of our Lord Jesus Christ Histoire de la joyeuse naissance de Jésus Christ

Rachel Yakar, Mezzosopran mezzo-soprano mezzo soprano Heiner Hopfner, Tenor tenor Schmidt - Klaus Schredl, Sanger-Soli - solo voices -Munchner Motettenchor - Munich Motet Choir -Münchner Residenzorchester Munich Residenz Orchestra Residenz Orchestre de Munich.

Lateinisches Magnificat · Latin Magnificat · Magnificat Latin (11'45) Magnificat anima mca Dominum SWV 468

Rachel Yakar, Mezzosopran mezzo-soprano Luis Wagner, Contra-Alt contralto contralto Munchner Motettenchor Munich Motet Chour Chneur Munchner Residenzorchester Munich Residenz Orchestra - Residenz Orchestre de Llmar Schloter, Orgel - organ - organ

Hans Rudolf Zoheley, Durigent Conductor

Maria dendes Orchesters - Members of the Orchester

Seite · Side · Face 1 CHRISTMAS STORY

INTRODUCTION (4'41)

Audit corte to pavon those slaps, that there were rest a deerest from Coesar Augustus that all the world should be used. Audit in taxing was fine trushe when Coesars Augustus of Spria. And all seems to be trusted, every one tito is not only

And Joseph abo wern up from Gulfre, one of the city of Navareth, suro Jadace, unto the city of David, which recalled Bethleben, because he way of the house and intege of David, to be traced with Mars.

INTERMEDIATE I (3'34)

And this shall be a sign unto you. Ye shall find the bate wrapped in woodding electros, hing ma marger I bring you good takings of great poy.

And suddenly there was with the angel a multistude of the heavenly bost.

INTERMEDIATE II (2'33)

and on earth peace, good will toward men. And as the singels were gone away from them into heaven, the shipherth and one to another.

INTERMEDIATE III (4'37)

Let as now govern earth Belthelmen, and and the sharps which corner is prosent and and the sharps which corner is prosent. And they carrie with hade, and found the sharps and the belth being an interpretable to the sharps and the belth being an interpretable to the sharps and the belth being an interpretable to the sharps and previous and previous and previous the sharps and previous them the sharps and previous them the sharps and previous the sharps and the sharps and

glorilying and praising Gnd for all the things that they had beend and seen, as a way told a no them.

And when eight days were accomplished for the consumating of the child, his name was called JEAUS, which was so rained of the angel

New when Jesus was born in Bethlehem of Judicia in the days of Herod the king, helifold, there came was then from the cost to Jarosaken,

INTERMEDIATE IV (2'39) Where is he that is brinn King of the Jens!" I new have seen his star in the case, and are come in wriship han

When Becord the lang had beard like withings, he west traibled, and all Jernsalem with thirn And when he land gathered all the direct priests and sanface of the people together. he dominated of these wiscod Chinet should be begun And I like you do man him.

INTERMEDIATE V (3'14)

In Beldichem of Judica frie thas it is written by the people; and thru Bethfelette, in the land of Juda

Then Herrel, when he had provis called the wise men-inquired of their diligently what time the star appeared. And he sent them trills effective, and said.

INTERMEDIATE VI (4'28)

Seite - Side - Face 2

INTERMEDIATE VII (5'29)

Arrise, and take the young child and his mather, and fice into Egypt, and he has there until I bring thee word, for Heard will seek the young child.

of the was men.

Then was fulfilled that which was spoken by Jevenry the prophet,

In the mountain was there a waige hand,

INTERMEDIATE VIII (3'45)

this when he bened that Auchiclaus did region about the Machiclaus in the review of his latter blend. In the review of his latter blend, mount blending, the lay seating of God in a ficens he fairful, and in its layers of Golder And because anothers in a previous Golder And because anothers in a constraint that it right is balletin as experient by the prophoto-beckell the called a become one

And the child prevented interioral in weather and stature, and in facure with Gul und not

CONCLUSION (2°20)

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Vorderseite Front · Couverture: Stefan Lochner Die Mutterpottes in der Rosenlaube

Ubersetzung - Trunslation Traduction:

Gestaltung · Design · Design: CC Schrieter, Munchen – F. Axel Mehrle © ORFEO GMBH

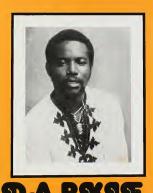
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Addie - O - Productions & All - Star Promotions Presents







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Aii- /tar Promotion/ LTD. /T.Thoma/, Virgin i/land/ Phone: (809) 775-5544 ∫ide A

Mind You Business
(G. Francis)

∫ide B

Crisis (G. Francis)

Credits

Composer: Darkie" (G. Francis)
Arranger: Funk Gumbs-G. Francis
Produced by: Addie-O Productions
& Rii-Star Promotions Ltd.
Recording Engineer: Hilton Colon
Mixing Engineer: Hilton Colon &
Carlton Jackson-G. Francis
Keyboards: Funk Gumbs
Bass: Cinque Donovan
Drums: Freddie Canton
Gultar: Corinne Richardson
Trumpet-Trombone & Saxes: P. R.
Cover Graphics: Who Dun It?

Special Thank To One simu Hodge
Love to Lennox and Peter Ottley
ALL RIGHTS RESERVED 1983 B.M.T.

LEE SEXTON

WHOA MULE





Side One Charmin' Betsy Shady Grove Nubbin Ridge Fox Chase My Old Kentacky Home Gray Zaglz Hook and Line Gen' Bound This World Jenny Get Around Low York Blues "I was about its or seven years old when I get my first basp. Had grounding sits for a back, had these breakests on it, and woods merces and seven down each, no first or soloning, just and old may built, old the grounding tails a harging off from it. Well, I stanted to heart to gloy that being. We then the property of the seven in the seven the seven

Side Two
Caney Greek
John Henry
The Old Spinning Wheel
Hey John D
Buck Creek
Farewell Blues
Eight More Miles
Drop Thamb Banjo
Cumberland Gap
Whoa Mule

"Lee Sexion has been something of a legend among those who love old time mountain music. For years, homemade tapes have been eagerly passed from one bonjo enthusiast to the next. And I am sure I am not the only one to six through "Coal Miner's Daughter" for the fourth time just to see Lee playing for the movie square dancers.

His music is both wildly spirited yet clean and precise - a new combination in any form of music. He can play a quirky vention of "Shady force" that will transport you to some honesome Kentucky hollow or cut loses on a tune like "Hook and Line" that will drive you right out of your chair and on to the dance floor. Lee Sexton is one of the finiest realitional old time being pleyers in the country. Now with this record overyone will have a chance to hear one of the greatest of mountain music."

-David Holt

-Booklet enclosed with further notes by and about Lee Sexton, his life and musicMusicians
Lee Sexton - Banjo, Fiddle, Vocals
Marion Summer - Fiddle
Phil Sexton - Bass, Guitar
Sonny Houston - Guitar, Bass, Vocals
Freddie Camobell - Banjo

Produced by Doug Dorschag and Sonny Houston.

Recorded at Appalshop Studios, Whitesburg, Kentocky, January 17 and 18, 1987.

Engineered by Doug Dorschug and Murtin Newell. Charmin' Betsy and Whoa Mule recorded by Anathony Slone for WMMT-FM at "Seedtime on the Cumber-

land," Appalshop, June 27, 1987. Hook and Line recorded by Doug Dorschug at Lee and Opal Sexton's home on Linefork, June 4, 1987.
Liner notes by Joe Wilson, Lee Sexton, Debra Bays, and Ninn Dryer.

Art direction by D. Gregory White. Cover photographs by Doug Dorschug.

June Appal Project Director: D. Gregory White.

Special thanks to Debra Bays for her valuable assistance on many areas of this project. Mountain Masters Series produced with funding from the Ford Foundation.

June Appal 306 Madison Street Whitesburg, Kentucky 41858 (606) 633-0108









OUT



NOT TONIGHT NOTHIN' LEFT AT ALL NEW JOKE RIP IT UP DON'T TALK DOWN



YOU'RE THE ONE MURDER, MURDER NEVER HAD MUCH INSIDE OUT



Scall Watson

ALL SONGS ARRANGED BY THE INTENTIONS except "Not Tonight" arranged by The Intentions and John Sharples

Engineer: Erick
"Record Time" Hock
at Starting Point Studios
Photography: Jim Saah
Front Cover Photos:
Tom Hibarger
Graphic Design:
Roger G. Williams

Thanks to: Messrs.
Colburn, Craig, Romero,
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to Julie, Cindy and Jacqui.
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Fairlax, Va. 22030



Bill McClench

Phil Ricche

Tom Rogers



banda municipal



LADO A

EL CHULLA QUITEÑO AMBATO TIERRA DE FLORES

RIORAMBEÑITA CHOLA CUENCANA GUAYAOUII DE MIS AMORES

ALMA LOIANA

LADO B

MIRA. MIRA SUELTALA DANZA DE LA CHIVA МО ASI. ASI

LAS TROMPETAS

Pasillo

Pasacalle

Pasacalle

Pasacalle

Pasacalle

Decillo

Cumbia

Pompo

Cumbia Bolero

Bolero

Cumbia

BANDA MUNICIPAL DE QUITO

LA BANDA MUNICIPAL DE QUITO fue organizada por el Maestro Carlos Ramirez con el personal de las Bandas del Regimiento Bolívar. Policia Nacional y Batallón "Constitución", desintegradas a consecuencia de la Batalla de los Cuatro Días en 1932. El I. Concejo de Quito, presidido entonces por Dn. Ricardo Jaramillo, apoyó decididamente su formación. Comenzó con 45 músicos. Hoy tiene 64.

Constituye uno de los conjuntos más destacados del país. Gracias a la generosidad del vecindario quiteño renovó, hace poco, su instrumental.

El producto de este disco, que esperamos tenga la aceptación que merece, y de los que aparecerán posteriormente, se destinará a adquirir un vehículo para el transporte de la tan querida y aplaudida Banda.

> DEPARTAMENTO MUNICIPAL DE EDUCACION Y CULTURA POPULAR - 1968



Director de la Randa: DANIEL HIDALGO

Grahado en los Estudios de H.C.J.B. "La Voz de los Andes" nor A. W. Streeter. - Contribución

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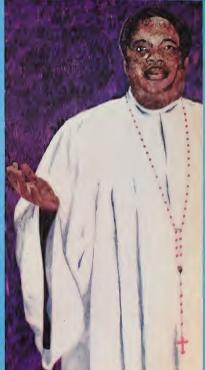


BROWN & HOLF



Reverend Billingham

dry bones





Reverend Willingham



Side 1 Dry Bones A Prayer For You Got To Live A Clean Life It's Alright Jesus Is Coming Back

Feed Me Jesus

Rev. Willingham Prays For The People No Charge* One Of My Favorite Psalms A Prayer To Keep You

REV. WILLINGHAM

Reverend Ruben Willingham, called the countriest quartet singer of them all, makes his home in Augusta, Georgia. He is best known for his "preaching" and prayers. For years he was with the famous Swanee Quintet with which he originally recorded his "New Walk" and "Sit Down Servant". After leaving the Swanee's some years ago he formed his own group called the Upsetters. Rev. Willingham has always been creative. His fancy steps on stage always pleases the audience. Here he teams up with another of Nashboro's most outstanding young groups, The Supreme Angels. His arrangement of "Dry Bones" is another "New Walk" and must truly be seen to be believed. "No Charge", a recent hit in the country-western field, is performed with the background help of The Twenty-First Century Singers. And, as is the custom of Reverend Willingham, he has also included a few prayers which should be an inspiration to all.

For you who would like to correspond with Rev. Willingham, send all mail to him at 338 Tate Road, Augusta, Georgia.

Produced by Shannon Williams

Recorded At Woodland Sound Studios, Nashville, Tennessee and Custom Recording, Augusta, Georgia

Original Art: Dan Quest Album Design: Dan Quest and Associates Vocal Background: The Supreme Angels *Vocal Background, The Twenty-First Century arranged by Bob Wilson.

@ 1976 Nashboro @ 1976 Nashboro







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THE ROY MEYER **SWINGERS**

is the refreshing sound of the Roy Meyer Swingers as they present two groups of songs from their fifth annual concert last April. Side one includes six outstanding songs which have been honored as Motion Picture Academy Award winners.

The flip side is devoted to the music of Arthur Kent, talented local song writer from Ho-ho-kus, N.J. Art, who has been the accompanist for Billy Daniels, Tony Bennett and Edye Gorme, has also been backing up the Swingers for the last three years. This tribute to his music caps off the fine relationship the group has experienced with Art. who is moving to Nashville.

Listen carefully as the group glides through a representative selection of Kent hits spanning three decades, and you may recall hearing them performed by Vaughn Monroe, B.B. King, Tennessee Ernie Ford, Andy Russell, the Mills Brothers, Steve Lawrence, Ella Fitzgerald, Julie London, Nat Cole, Dean Martin, and others.

I think you'll agree that the Swingers have matured musically since their first album was recorded in a Franklin Lakes church four years ago. Having grown to 20 voices, the group now creates a richer, fuller, sound . . . which adds up to more fun for each singer, more satisfaction for Roy as arranger/director, and greater listening as you settle down with your hi-fi to hear . . . "Something Special."

SIDE ONE:		
*Moon River (J. Mercer – H. Mencini)	1961 - "Breekfast et Tiffeny's"	3:25
*Reindrops Keep Fellin' On My Heed (H. Devid – B. Becherech)	1989 – "Butch Cassidy and the Sundance Kid"	2:23
3. ⁽¹⁾ Days Of Wine And Roses (J. Mercer — H. Mancini)	1962 - "Deys of Wine end Roses"	1:56
4. †In The Cool, Cool, Cool Of The Evening (J. Mercer — H. Carmichael)	1951 — "Here Comes the Groom"	2:05
5. *You'll Never Know (M. Gordon – H. Werren)	1943 – "Hello, Frisco, Hello"	2:03
6. *Never On Sunday (B. Towns — M. Hadjidakis)	1960 – "Never on Sunday"	2:45
SIDE TWO:		
1. *Bring Me Sunshine (S. Dec – A. Kent)	1968 - Brenda Lee (ASCAP award)	2:13
2. *Lost In The Night (M. Discant – A. Kent) Solo: Eleine Kobza	1950 — Never recorded	2:10
3. "Millions Of Roses (S. Dec – A. Kent)	1962 - Steve Lawrence	2:06
4. *The End Df The World (S. Dee - A. Kent)	1963 — Herman and the Hermits (ASCAP award)	3:15
*Medlay: Wonder When My Beby's Coming Home (K, Goell – A, Kent)	1942 - Kete Smith (Hit Parade)	6:03

b. I Taught Her Everything She Knows 1967 - Ella Fitzograld (S. Dec - A. Kent) c. I'm Coming Back To You 1962 - Julie Landon

(E. Warren - A. Kent) "Carnal Knowledge" d. Teke Good Cere Of Her 1959 - Adam Wade (F Warren - A Kenti (ASCAP ewerd)

1948 - Mills Brothers (P. Secon - A. Kent) f. We Go Well Together 1941 - Jimmy Dorsey

(S. Robin - A. Kent) (Hit Porarie) g. It Heppens To Be Me 1953 - Net Cole (S. Gollop - A. Kent)

h. Heppy Songs Df Love 1971 - Ernie Ford F. Stenton - A. Kenti los: Jack Webber, Glenn Hervey. Hanry Zeeuw, Phyllis Merebeti. Jen Meyer, Dorothy Gellene,

Anite Andreotte Vocal Arrangements: *Roy Meyer † Glenn Harvey @ Henry Zeeuw

Plano, Roy Meyer; Guitar, Vic Jurez; Bass, Bill Chant; Drums, Bob Tilli (side one), Don Hunt (side two)

A & R - Chuck Goldstein Engineers - Les Paul, Ralph de Liz Producer - Boy Meyer Cover Art - Mary Tucker

Recorded et Les Peul's MAHWAH SOUNO Studios, Mehweh, N.J. Copyright @1972/e Roy Meyer Swingers, Inc. production/20 Mohewk Avenue, Gokland, New Jersey 07436/sll rights reserved

JAY
CALDWELL
&
THE GOSPEL
AMBASSADORS

HE TOUCHED ME AND MADE ME WHOLE

JAY
CALDWELL
&
THE GOSPEL
AMBASSADORS

SIDE 1

HE TOUCHED ME • P.D.
SOMEBODY CALLED MY NAME
(Bill Moss Sr. - I.A.M. Pub. - Bilmo Music BMI)
TRAMP ON THE STREET • P.D.
WE'LL UNDERSTAND IT BETTER, BYE & BYE • P.D.

SIDE 2

I'VE GOT A FEELING • P.D.
ALL ON THE ALTAR • P.D.
PRECIOUS MEMORIES • P.D.
DRINKING OF THE WINE • P.D.

Produced By:
Doc. Henry Jr.
Recorded At:
Harbor Light Studio
Clinton, Maryland

For Bookings:
PRAY RECORDS
P.O. Box 1445
Wilmington, DE 19899
(302) 658 - 0278
(302) 798 - 9601

HE TOUCHED ME AND MADE ME WHOLE

P-53088

TIMOTHY EDWARDS SCHOOL



APRIL 3 - 4 - 5, 1981

SOUTH WINDSOR, CONNECTICUT





TIMOTHY EDWARDS SCHOOL

1980 ENTERTAINERS



PRESENTS





"I Need The Prayers Of Those I Love" Old Time Sacred Picking & Singing



Harry And Jeanie West



"I Need The Prayers Of Those I Love" Old Time Sacred Picking & Singing





Harry And Jeanie West

SIDE A

- 1. KEEP ON THE SUNNY SIDE* 2:29
- 1. I NEED THE PRAYERS OF THOSE I LOVE ' 3:30
- 3. ROW US OVER THE TIDE: 4:12
- 4. I DREAMED I SEARCHED HEAVEN FOR YOU*** 4:12
- 5. I HAVE FOUND THE WAY 2:33
- 6. SURELY I WILL: 2:27
- 7. WHAT WOULD YOU GIVE IN EXCHANGE FOR YOUR SOUL 5:48

SIDE B

- 1. PRECIOUS MEMORIES* 4:03
- 2. shake my mother'S HAND FOR ME * 4:04
- 3. THIS WORLD IS NOT MY HOME* 3:32
- 4. WHERE THE ROSES NEVER FADE *** 3:21
- 5. IN HIS CARE ** 2:31
- 6. SUNNY SIDE OF LIFE* 3:45
- 7. DON'T YOU HEAR JERUSALEM MOURN** 4:08
 - 'Harry Mandolin, Jeanie Guitar
- * * As above with Everett playing String Bass
- · · · · Harry Guitar, Jeanie Guitar



The album cover is from a painting by Klari Duncan, an internationally known and recognized artist.

For Booking Information Contact: P.O. Box 17067 West Durham Station Durham, North Carolina 27705 (919) 383-5750

The Wests also operate a musical instrument business, concentrating on fine pre-war, vintage, good used and "hand picked" new stringed instruments. Inquiries are invited.

In the summer of 1969, while attending the Old Fidders Convention in Galax, Virginia, I was approached by a young German, named Gerd Hadeler. Mr. Hadeler was familiar with our music, having listened to our older records and asked me whether we would record an album for him. Several months later, we completed taping quite a bit of old material of the type Mr. Hadeler said he liked best and which we ourselves prefered.

These sessions were recorded by Charles Faurot and featured Jeanie on guitar and myself on mandolin for the most part. We also recorded a few songs with two guitars. Our late son, Everett helped out on strip bass on some of these.

Mr. Hadeler returned to Germany and we lost track of him. The tapes in question turned up in Roanoke, Virginia over a year ago, along with other material Mr. Faurot had recorded.

During a recent conversation with Mr. John Morris, he expressed an interest in some of this music and we are happy to have him issue these old time sacred songs, culled from these sessions on his Old Homestead label. We feel that on Old Homestead we're in good company, for John Morris has made a lot of the older type of country, gospel and bluegrass music available that the big record companies wouldn't go near, due to the vast majority of radio stations being unwilling to play any of this kind of material, which of course limits the sale of such recordings. There are a limited number of FM stations across the country who will play old time, bluegrass and gospel. There is also one very good AM station I'm aware of that plays a lot of this material, both recorded and live. I have reference to WPAQ (740 KHZ), out of Mount Airy, North Carolina, owned and operated by Mr. Ralph Epperson who has a true love for this music. It is a pleasure to tune in to his programs.

If the music in this album appeals to you, you may also wish to obtain our previous Old Homestead album, "In A Little Village Church Yard" (OHS 90156), which also features our yocal/mandolin-quitar duet.

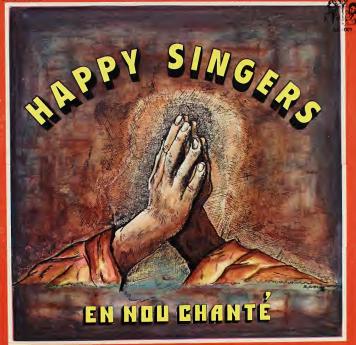
Sincerely, Harry West

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OLD HOMESTEAD RECORDS

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Box 100 Brighton, Michigan 48116





Jubilee Hummingbinds Golden Anniversary

IN MEMORIES OF BRO. CLARANCE JOHNSON



The Jubilee Hummingbirds is a gospel singing group that has been dedicated for more than forty years in singing Gods praise. This group started singing more than forty years ago. A group of young men that wanted to up lift the name Jesus in song. When this group began singing the name Jubilee Hummingbirds was given to them by one of the greatest D.J.'s of the nation. The Late Bro. Theo "Bless My Bone" Wade who worked on WDIA radio station for many years. Many have come and gone, but we always remember the late Bro. Clarance Johnson, the founder and organizer of the Jubilee Hummingbirds, Now we have left to carry on the name Jubilee Hummingbirds one of the oldest members, Rev. E. L. Whitaker, manager and assistant booking manager and lead singer. Bro. Clyde Isom, booking manager and first tenor. Bro. Eddie Hubbard, president and second tenor. Bro. T. R. Isom Baritone and treasurer, Rev. C. L. Myers, lead singer, Bro. Ronald Boyd, drummer, Bro. Williams Watson, Guitar, Bro. Lonnie Whitfield, bass guitar. Our moto: "Keep The Faith, There's Power In Prayer".

SIDE ONE

- 1. AMEN
- 2. NEVER HAD A LOVE
- 3. STOP LAUGHING AT YOUR FELLOW MAN
- 4. GOD THAT NEVER CHANGE

SIDE TWO

- 1. JESUS IS WAITING ON ME
- 2. THIS LITTLE LIGHT OF MINE
- 3. HELP ME TO MAKE IT

PUBLISHED BY: MICHAL'S MUSIC / S.E.S.A.C.

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A HIT MAN PRODUCTION

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EXECUTIVE PRODUCER: DR. J. BOBBY COLE





JAROSLAW GUDZIO [Rhythm guitar]

TINO PAPA [Drums]

JAROSLAW WORKEWYCH [Lead guitar]

guitar] TARAS DIDUS [Accordian]

n a relatively abort span of time, "Creas Creatie" here made tremendous professes and have wen networked ad acclaim, not lony for their hundred talents and abilities, but also for their hundred ad acclaim, not lony for their muscle talents and abilities. In allocation of their hundred abilities in allocation and acceptance of their hundred abilities. In allocation additional. The blanking of affecting the abilities of the additional. The blanking of these talents and backgrounds has resulted in a treat, vigorous and lively team. The number of different muscle instruments. Without any preference, they have a genuine claim to vernalitity. Being able to entertain at any occasion and for all page groups, faiths among their finest echievements and most cherided accomplished.

ments. Within the group's repertoire are all the classics of Ukraine's past and present. By updating the arrangements, the group has brought a new and exciting favour to many old meloides. Not being satisfied with simply rearranging old metodies and compositions, the group also performs some refreshing, original material. On this album, "Cymc Crealie" feature the words and music of their own, Taras

motions in the control of the contro

еини

CTETIB

	1) ЧАСТИНА			2) ЧАСТИНА	
1)	ЧЕРЕВИЧКИ	2:18	1)	СИРОМ ПИРОГИ	3:1:
2)	ГАНЮ, МОЯ ГАНЮ	2:38	2)	У ВИШНЕВОМУ САДОЧКУ	2:4
3)	ГАЛИЧАНОЧКА	4:03	3)	ЧЕКАННЯ	4:1
4)	А КАЛИНА	2:03	4)	ВСТИДУ ТИ НЕ МАЄШ *	19
5)	понад прутом	3:33	5)	ЛЕБЕДІ МАТЕРИНСТВА	3:4
6)	під вишнею *	4:22	6)	нині	104
			7)	ЗІРВАЛАСЯ ХУРТОВИНА	3:5

Відносно за короткий час ансамбль "Сини Степів" здобув широкий розголос серед нашого громадляютва, не тільки тому, що ще молода талановита група, але також джуючи оригінальній інтерпретації свойого співацького миртентива при інструментальному супроводі.

Музика I опівацька освіта членів цього анкамбаю являсться, съогодав доводі повиренка, освіта членів цього анкамбаю являсться, съогодав ру, рок I інших подудярних видів музики та співу. Усе не вдалося ім обеднати творно в судільному валійному і евергійному мистецькому закамбаї. Кожен з членіе гурня "Срин Степів" в закаться вижночном виковащем

Кожен з чление групы "Суни Степв" мызисться воключание компасывать співу та інструментальної гри з обслуу згаданих жаврів. В В характері виконання у нях багато широї і зепідробленої автентичности в також багато свіжо оржінальности в мелодівій та гаржонічній інтерапре—

тації загально відоми лісових каррів. А втім висамбіль "Сенні Сеннів" ростпор'я засе бастато та інтереснюю розватовою програмою і буде завили раднії перадувати комі местинтном усіл кто за щим заккучас, ябо кому посто забажесться. В репертурну ансалабно "Сени Стеннів" належить українська сученов і давія пісня, а се в векому музириму обомуменів. а також опитальна пісняма

давня пісня, але в новому мудичному оформаціні, а також оригінальна пісевна творчість члені в англиблю, в індивідуалі зованій і модерні зованій компожційній водачі.

"На вочаток ансанбль пропонує дві платівки власного випуску Тараса Лідуся п. 3. "Встиду ти ве масш"і "Під вишчею".

Дідуся п. з. "Встиду ти не масш"ї "Під вишнею" Ансамбаь "Сини Степів" сьогодня відомий не тільки у нас в Канаді,

але ів Ободнаних Стойтах Анерики. Це наша молодь, сповенва діяльної ініціятиви, що порішила свій молодий ентузіязмі присвятити посиленій популяризації української пісні серед тих, що

знають і цінують її енняткову красу, а також серед тих, що її забули, або не мали можливостей з нею блише познайомитись. Ось таким двялясться кже стадьення до справи, яка їм дорога.

Ось таким являються ізне ставлення до справи, яка їм дорога. "Вя грука ентузіястів вірять в своє майбути уневнена, що її досягнення привітає український загал, як загальне добрю.

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Bohden Tymyc

John Curl

John Gogluski—saxaphone Kevin Connolly — bass guitar

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The JOURNEYMEN SPREAD THE NEWS!

GOD PUT IT ALL TOGETHER, EACH MEMBER IN THE JOURNEYMEN CAN LOOK BACK AT POINTS IN HIS LIFE WHERE BEGAN TO PHEPARE HIM FOR WHAT HE IS DOING TODAY:- STANDING BEFORE VARIOUS CROWDS OF PEOPLE AND COMMUNICATING JESUS!

LET'S GO BACK AND FIND THE JOURNEYMEN A FEW YEARS AGO.

A SEVENTH GRADER GETTING ON STAGE FOR A TALENT CONTEST IN WEST VIRGINIA AND LEAVING IN TEARS BE A SEVENTH OF THE WORDS, HARVEY HUNT HAS COME A LONG WAY SINCE THEN, THE NEXT CONTEST HE WON AND JUST KEFT ON KIMPROVING.

BILL BROWN, OUR MANAGER AND LEAD GUITARIST PAID FIVE DOLLARS FOR HIS FIRST GUITAR, I THINK THAT IS WHY IT SOUNDS LIKE IT DOES ON THIS ALBUM---JUST KIDDING--- BILL DID A GOOD JOB ON THE LEAD AND RHYTHM.

BILL LATIMER TOLD ME THE FIRST THING HE REMEMBERS DOING MUSICALLY WAS PLAYING "DON'T FENCE ME IN" ON A GUITAR WITH HIS THUMBS: BILL IS THE NEWEST ADDITION TO THE JOURNEYMEN AND HIS BASS PLAYING REALLY ROUNDS OUT THE GROUP SOUND.

SALLY SHELTON TOLD ME SHE CAN'T REMEMBER WHEN SHE WASN'T INVOLVED WITH MUSIC, BUT HER START MUST HAVE COME WHILE SINGING WITH HER BROTHER ALONG WITH HER MOTHER'S GUITAR.

I CAN REMEMBER A TALL SKINNY KID FROM HAMILTON, ONTARIO PRACTICING PIANO WITH TEARS RUNNING DOWN HIS FACE BECAUSE HIS MOTHER WOULDN'T LET HIM OUTSIDE TO PLAY BALL UNTIL HIS LESSON WAS FINISHED.

YES, GOD PUT IT ALL TOGETHER AND HERE WE ARE WITH OUR FIRST ALBUM. WE'VE WORKED HARD PREPARING THE MUSIC AND WE'RE EXCITED ABOUT ALL THE POSSIBILITIES A NEW ALBUM OFFERS.

I TRUST GOD WILL BLESS YOU AS YOU LISTEN.

PAUL K. COOK

SIDE ONE	SIDE TWO
1. SPREAD THE NEWS 2:18 2. KING JESUS 3:13 3. HOW GREAT THOU ART 3:23 4. BATTLE HYPN OF THE REPUBLIC 4:46 (Pland Sciol)	1. AMERICA TRILOGY 4:1 2. THAT DAY IS ALMOST HERE 2:0 3. HOUSE OF GOLD 3:2 4. PILGRIMS JOURNEY 3:2 5. HILL CALLED MT. CALVARY 3:2

Bill Brown, lead and rhythm; Paul Cook, piano; Bill Latimer, bass guitar; Gregg Hutchins, drums.

THE JOURNEYMEN, La Plata, Maryland 20646 Phone: [301] 934-4468

Gospesial Concession of the co



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PRAISING GOD IN SONGS

MT. SINAI BAPTIST MASS CHOIR

1 JESUS I'M DEPENDING ON YOU

(MILTON BRUNSON) LEAD. ARNETTA AIKEN 2 ALL I WANT TO DO IS LOVE YOU LORD

(REV. A. J. COLLINS) MASS CHOIR

REV. A.J. COLLINS. PASTOR REV. A.J. COLLINS. KEYBOARD

BERNARD PINDER, DIRECTOR DARRYL PINDER, DRUMMER

WOMEN IN WHITE WITH BERNARD PINDER

3 ITS MY DESIRE

(J. CLEVELAND) LEAD. JOYCE COTTMAN & BERNARD PINDER

4 LORD HERE WE ARE AGAIN (NOT KNOWN) WOMEN IN WHITE

BERNARD PINDER, DIRECTOR WAYNE CARTER, KEYBOARD HORACE COLLIER, DRUMMER

BETHANY BAPTIST DANIEL. JACKSON, & MALE CHORUSES

(NOT KNOWN) LEAD. LISY NICHERSON

6 | IFF'S BAILWAY

(PUBLIC DOMAIN) THE CHORUSES

7 ONE DAY AT A TIME (NOT KNOWN) LEAD, OCIE GRANT (SENIOR CHOIR)

REV. DANIEL A. SCOTT, PASTOR LISY NICHERSON, DIR. OF CHORUSES LEWIS JOHNSON, KEYBOARD

ALICIA TERRY, ORGANIST/DIR RUSSEL STARKS, PIANO

SIDE II

ST. LUKE'S CHURCH 8 OH I WANT TO SEE HIM *

(UNKNOWN) SENIOR & MALE CHORUS, LEAD-DONNA RICE

9 THE POWER OF GOD + (NOT KNOWN) ST. LUKE'S CHORAL ENSEMBLE, LEAD-MARTIN HOLLIS +DOREEN HARVELL, KEYBOARD

REV. BENJAMIN F. BALL, PASTOR *LEONA JOHNSON, KEYBOARD/DIRECTOR

+ELSIE BROOKS, DIRECTOR

UNITY BAPTIST MASS CHOIR 10 UNCLOUDY DAY

(PUBLIC DOMAIN) LEAD, FAITH TULL 11 JUST A LITTLE WHILE (UNKNOWN) DEACON WM. THORPE

REV. JAMES HARRISON, PASTOR

DEACON WM. THORPE, KEYBOARD/DIR

ST. DANIELS METHODIST

12 TESTIFY * (UNKNOWN) YOUTH CHOIR, LEAD-JASON MILLER

13 WHEN WE ALL GET TO HEAVEN + (PUBLIC DOMAIN) MALE CHORUS, LEAD-JOHN MILLER, JR. & JOHN MASON

REV. GLOVER, PASTOR *ELSIE BROOKS, PIANO/DIRECTOR

+BRENDA TILDON, PIANO/DIRECTOR

FAIRVIEW BAPTIST HOLLMAN'S GOSPEL CHORUS

14 I'M GOING THROUGH (ROBIN MOAT) LEAD, ALMA THOMPSON

15 COMMITTED TO JESUS CHRIST (ROBIN MOAT) LEAD, JAMES TAYLOR REV. CHESTER HOLLMAN, PASTOR ROBIN MOAT, PIANO/DIRECTOR HARVEY KING, JR., BASSIST LEON HAYWARD, DRUMMER CLAYTON JENNINGS, ORGANIST

"BERNARD PINDER IDENTIFIES HIMSELF AS A PREVIOUS ARTIST WITH GOSPEL GEM RECORDS" "THIS RECORD IS NOT FOR COMMERCIAL SALE"







VOICES OF UNITY

Recorded "Live"



EVERYTHING'S ALRIGHT (7:00) Solo: Deidre Carson I COME TO PRAISE THE LORD (5:34)

Solo: Angela Ivev HE'S ALWAYS THERE (4:31) Solo: Dennis Wiley REJOICE! REJOICE! (3:20) I'VE FOUND A WAY (4:13) Solo: Nadine Stephens

SIDE TWO

SOMETHING ON MY MIND (4:35)

Solo: Teresa Ray KNOCK ON HIS DOOR (5:31) Solos: Joseph Brown/Jean Carson

GONNA STAY BY YOUR SIDE (8:45) Solos: Dennis Wiley/Deloris Williams LORD, TAKE MY HAND (5:55) Solo: Shirley Ivey

Director

All selections composed and arranged by Dennis W. Wiley (Sun Shine Smile Productions/BMI). Lyrics to "KNOCK ON HIS DOOR" by Shirley Schmidt (Sun Shine Smile Productions/BMI).

The original lyrics and music that comprise this album are faithful to the tradition of Gospel music. There are some few misguided voices that allege that Gospel is not peculiar to the Black religious experience. Superficial examination of the birth and development of Gospel as a legitimate music art-form places it squarely on the front doorstep of the Black church.

In all authentic Gospel expression, there are some characteristics which are constant. Dennis Wiley has employed almost every one of them. There is no Gospel music that is not Biblical either explicitly or implicitly ("I Come To Praise The Lord"). Gospel is intensely personal and uses this folk-idiom ("Something On My Mind"). Musically, these compositions reflect much of the best of Gospel along with the variety of mode. Some are driving in intensity, others are plaintive and bluesy. The last cut on side two is illustrative of the former, while two other cuts are indicative of the plaintire quality ("I've Found A Way" and "Gonna Stay By Your Side"). More frequently now, than in days past, the Gospel arena is making calculated use of a capella renditions and "Rejoice, Rejoice" is a typical example of that use. Its harmony is so tight and disciplined that it borders on sounding European.

The presence of improvisation as in "Everything's Alright" is traditional to Gospel as is the presence of frenzy augmented by percussion and guitar. The distinct rhythms of Gospel are evident throughout the entire album. Wiley exhibits great sensitivity and wisdom in his choice to record with a live audience. Any recording of Gospel otherwise is an error of judgment.

The personnel, Voices of Unity, are more than adequate, even though they are not "professionals". That's probably as it should be for this album. Professionals might have produced a stilted performance. As it stands, the raw vitality of church singers provides an authentic Gospel sound.

If this initial effort is a signpost, Dennis Wiley might well become one of our more important Gospel composers.

WYATT TEE WALKER Author and Folklorist

SOPRANOS: Debra Camphor

Teresa Bay Shirley Schmidt Shirley Hicks Angela Ivey Fannie Tillman Dianne McKinney Delons Williams Mary Willia

ALTOS: Pearl Johnson

Vanessa Perry

Hilda Bellamy Nina Pone Sherry Bradley Gloria Spottswood Stacey Brown Nadine Stephens Vanessa Canady Deedre Carson LaGina Stokes Trenita Thomas Phyllis Castley Shirley byto

TENORS:

Joseph Brown Michael Sharoless Kathy Wilson Adolphus Johnson

RASSES. Syvalia Moseby

@ @ 1981 Dennis W. Wiley

Recorded August 17, 1980 at Covenant Baptist Church, Washington, D.C.



COVER DESIGN Lee Nance/Studio PHOTOGRAPHY Douglass Williams COORDINATORS..... Mary Willis/Shirley Schmidt DONSULTANTS..... Shermon Tribble/Mark Dennis

For Recordings and Music Books, Contact: Covenant Baptist Church

3845 South Capital Street Washington, D.C. 20032 Telephone: (202) 562-5576



MUSICIANS:

RECORDING ENGINEER:

PERSONNEL

COVER CONCEPT. Carla Archer/Dennis Wiley

PIANO

ORGAN....

... Dennis Wiley

. . . . Jerry West

Aaron Graves PERCUSSION ... Daria Davenport

Witte Johnson



SIBELIUS LEMMINKÄINEN LEGENDS

Including The Swan of Tuonela



SIR ALEXANDER GIBSON

Conducting the
SCOTTISH NATIONALORCHESTRA



SIBELIUS, LEMMINKÄINEN LEGENDS, Op. 22 SIR ALEXANDER GIBSON

SCOTTISH NATIONAL ORCHESTRA

Side one: Lemminkäinen and the Maidens of the Islands 15.36 The Swan of Tupnela 7.16

> Susan Tyte, car anglais Adrian Shepherd, cella

Lemminkäinen in Tuanela 14.38 Lemminkäinen's Hameward Jaurney 6.00

Lemminkäinen is one of the heroes of Finnish mythology whose adventures are enhined in the Kalevala. Status sist came into contact with Finland's national epic when he was eleven, and its influence remained a contact source of inspiration throughout his life.

His first success came in 1892, while he was studying in

Vienna, This was the Kullerva Symphony, cancerned with o Kalevala hera, and it was norural that he should tim his mind to an apera. After all, Wagner was the idal of many young musicions, and the Kalevala affered as much, if nor mare than German mythology. So in the summer of 1,890, Stabellus began work on

Veneen luaminer (The Building of the Basit), concerned with Visinaminers lave for Kuurus rip designer of the Moon. To win her he must fashion to boot from the splinlers of the splindle, but the task can only be completed if he learns three magraal words, and to hear those he has to find traneter. He goddes of Death, whose home is in the underworld country of Tuanelo. Farmaneely for Variamaniner and Kuura he

Unforunately for Sibellus the ideo refused to become a wable reality. For more than two years the warked sposmodlacily at the project, aport from turning out some relatively slight must, the best of which is the Karelia Suite. Although the apera had been announced it was quietly drooped.

However, Stbellus had already composed the Overture, which was based on the music he intended to use to partray the desolate water over which the hero had to row to reach fuaneta. On the black surface is a majestic swan Another feature of the opero, in character with Slibellus' own writhly (and olso, perhaps, his determination to find of inneh Slegified to compare with Wagner's Ring hero, was the foot that Walndmainen is monitormed from a thoughful man of mature years to a rempessious youing

mode)—when a the planet of period feet Understandably, here, when the grope Condered the compass were to another Kalevala subject whose chances freed the image he had in mind by now, too, Sheditu was needed to the realisation that his own musical vacious was symptonic rather than operation. It is significant vacious was symptonic rather than operation in significant vacious was symptonic rather than operation. It is a control of the standard of the standard of the On 13 Act 1909 Shedius conducted the first port amount of his Lemmidiation shall be intensit with the Phillipmane Condered. It was a great public success, anthough Kos I feed, the principal Center had retrieved anthough Kos I feed in the principal Center. In ord reservations,

Priliammon's Cirkherin. I have a great public sizers: orthough Kin Flodin, the principal officinic had reservations, primarily because he fatiled to see he symphonic character of the bus movements, and was official Shelius would be in the bin had paradial office than obsolute on 1 November 1697, Flodin was even more whether in his models. After that performance subellus withdrew the first and that movements will 9535 when he whole the first and that movements will 9535 when he whole he will be the substitution of the substitution o

me his roles mice inserventens unith year when nite whose work was performed during the calebrations of the commencers the centeracy of the publication of of t

here is a logic of the don-line. The first Legend, Lemminsharen and the Molders of the Islands, was highly prosed by Fladh. At once we feel Islands, was highly prosed by Fladh. At once we feel in the Islands of the Islands of Islan

There follows The Swan of Tuonela, based on the Overture to the unwritten opera, and the first work by Sibeltus to call attention to his true genius. The opening

Overture to the unwritten opera, and the first work by Stebulus to call arterition to his true genius. The opening chards were unique in music, conjuring up a chilling armosphere, while anticipating music of great imagination and beauty. The archestra is shed of the boph sounds of flutes, cloriness and triumpes. Even the soliroy obbe, used solely to market the upon engiter of the solid cer onglas, sounds for a single nate and their ority one phose. The cor onglas dominates the music as the majest. Swan dominates the scene. The strings are divided, and the final poses have the Swans song against a militacle of sound. Here the single one informer passes, nine of whatch have draws. Sen of the

groups use the wood of their bows on the string. The hopp plays in its lower register, the import plays or two hote chard on two drums, and there is a genite all from the box drum. Yet, in spite of (or because of) this elobarorie sconing, the result's straightforward and wanderfully effective.

effective.

Lemminkäinen, in common with Siegfried, is no respecter of places, and is crime is to try to kill the Swan, as desired by Playtoids doughter wham he wishes to many. He fails and is specified through the heart and liver. The San of Death cuts his body into small pieces and sonters them into the worter Lemminkäinen's mother.

bring a role and collect in peaces within the year her proper point of the collect in the peace with the year her proper point of the collect in the collect of the Held of Fronth mythology within a toy site dominated in Held of Fronth mythology within a toy site dominated manufactured in the collect in the collect of the collect

oceon. In foat a randa, but ane in which each epipode grows neutrally from the maintainer of the music few movements have such motoric power, and the scoring is so cunningly built that the full aichestra is not bought together until the final pages.

DENBY RICHARDS

The Bank of Scotland's secrat sponsoritin is a Tagoal Severance of it is autocolous with the Scotlan's Intrinsic Cartherine (1 Schmidt Cartherine) in 1972 and it is autocolous with the Scotlan's Intrinsic Cartherine (1 Scotlan's pomerable with the 5 N.C. and its pomerable with the Cartherine to be beninging varieties. Or the Scotlan's pomerable with the Scotlan's pomerable with the Scotlan's pomerable with the Scotlan's Pomerable and Scotlan's Pomerable and



Swerin excisits give Mill sereta reproduction when played on a series record globes. Hery can be played on most another manal record players their will light-regist some own ord pick up head and the sound reproduction will be records closely story from which we have been expendituded records closely story from the players of which we see seconds closely story from the players of which we see seconds closely story from the players of the players of seconds closely story from the players of the players of seconds closely story from the players of the players of seconds closely story from the players of seconds are players.

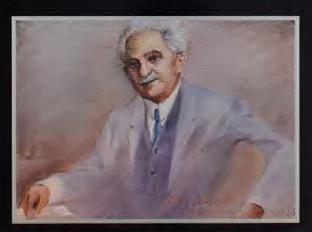
Neave design Lowrence Hood

Leoš JANÁČEK

Orchestral Works

Danube • Incidental Music to "Schluck und Jau" Moravian Dances • Suite, Op.3

> Slovak Philharmonic Orchestra Libor Pešek, Conductor





Leoš JANÁČEK

Orchestral Works Danube • Incidental Music to "Schluck und Jau" Moravian Dances+Suite, Op.3

Slovak Philharmonic Orchestra Libor Pešek, Conductor Jama Valášková, Soorano Alaski thesi Yula

1 EOS JANÁČEK (1854 - 1928)

It was not until he was 62 that families wan any considerable reputation out-side his mattre Monavia. In 1916, however, the performance of his opera Jenufa at the Prague National Opera met with immediate success, encouraging hem to spend he lists teether years an a namewed attention to opera, a form he had first backled

being varies until mit being varies from eine Stein van ein genermen until Austrian was innen mit varies van der stein van der stein varies van der Austrian van van ein varies van der varies varies van der van der varies van der van der

publication of folk music and in composition, and enjoyed considerable esteem as director of the periodial music school in Mortavia

director of the periospal music school an Moravia.

It was the performance of Janucek's opera Jenufa in Prague that brought about a sudden change. Productions of the opera followed in Victina, Berlin and about a square name; Productions or the open account on the true debt desember on Germany, and there was now good reason for him to turn his attention to further composition for the theatre. There followed The Excursion of Mr. Broucek, Kar's Kabandow, The Cunning Little Vices, The Makeropoulos Affair and, in the year of his death, 1928, an opera based on Distoeviky, From the House of the Dead.

In style Janacek was strongly influenced by the music and by the speech of his native provision. His must is often programmatic in content, without the two string question, the first a musical variation of Tollow's story. The Kneutre Sanata and the second, the so-called intimate Latters, based on correspondence with his beloved Kneutra Sanata variety of the first the solution of the so-called must be solved in correspondence with his beloved Kneutra Sanatava, a young married woman with whom he had become in finatated in the final decode of this file. His mapped language is stud of continuats, nationes whimsical and always highly idegwocratic

The Quicks (Critical Transcription and sound realisation by Leos Faltus, Milan Stadron and Otakar Trhis)

Adama

Vom

In March 1923 Janacek visited Statistave to hear the first performance of his In March 1923 Janceick rieled Breislaus to hear the first performance of his open Karls Kalenova. It was during the days he parts in the capital of Savaksa that he reclosed to write a symptonic passe on the Dealbox Property of the Savaksa had provided a percedent in his Visions, linking spaceds on the history of his country. Janceils, Bowere, was to tract the subject in his own sidesynerals we, persenting the Carubox, ordering to the purple.

y, representing the Canada, according to his paper desired Cindules, as a world in all her passions and institutes. At Janacak's death in 1828 sketches for four movements of whet might have

All asserts of the property of

sembodiment of the lifes'

A scherzo movement follows, parhaps a representation of Visena, lectoducing a sporan vocalise. It leads to a trade and intense fourth movement follows. in a clarinet version, marking Lola's finel despeir before the abruptly dramatic

Schlock und Jac

In May 1928 Janecik was invited by the director of the Strilla Renalisance. In May 1928 Janecik was invited by the director of the play Schlick and Janeburgers, which was a support of the Strew, in which the director of the support of the Strew, in which the director of the support of the Strew, in which the director of the support of the Strew, in which the director of the support of the Strew, in which the director of the support of the Strew in the Stre

In Schluck and Deutsting numer is sore, his earlier title only a fit or lundry.

In Schluck and Jau, the tramp Jau, in a drunken stupor, is dressed as a duke, to receive due hanour when he wiskes up, while his companion Schluck is Induced to dress up as his duchess, for the amusement of the real Duke and

logue. Janacek was not enthusiastic about the underteking. He complained that he Jancock was not enthusestic about the underteking. He complained that his had been given too short notice, and he found much to criscise in the play isself. Yet finally, it seems, he was attracted by the character of Jou, complaining first the scene in which Jou weless as a duke, the second of the two extracts.

ing first this scene in which Abu webse as a duke, the second of the two extracts included in the present recording included in the present recording the property of the present recording the present present the present the present the present the present present present and present as and accompaniement for discrete. Of these the second provided families probably for use at valvous points in the belty, while the fourth is no more than a brief fragment. The first paper, marked Andanta, weman tasky to have been as called an anticolaction, with a suggestion in scopering tasky to have been as anticolaction, with a suggestion in scopering the present the present and the present and the present and the present the present the present and the present the present the present and the present the

Harrung's production of Schlock and Jav, which had the cooperation of the playwinght, eventually, used music arranged from the works of Smetana.

Merawan Dances

7 Kalamaka

2. Troiky

4 Colores

S. Rozzá

Janucek had a fundamental interest in the folk music of his native Moravia, on Januards had a transmission in the fall make of the high radio wheels he was considered a major authority. His interest manifested stell in editions of Moravian folk music and in a number of arrangements of songs and dancts. The five dances, opening with a Kočách, a fun-cast dance, are chinacteristic in medical contour and phythm of the music of East Moravia.

Suita Dour 3 Con mote

Adagio

Allegatto

Con moto. Allegro

Associat South for Chapters, Osus 3, was compated in January 1801, just not participated until stee the compound south in September 1908. At the time of its compounder lines are compounded in the compounder of the compounder of the compounder lines are lines to the compounder lines are lines of the compounder lines are lines of the compounder lines are lines of the lines are stated from the copiers.

use of thirmstic magnitud from the opera. The first of the four movements uses there such themes from The Beginning of a Romanoe, with the second, an Adagio, using a cheracteristically Morawian microby that re-opposis in a number of other compositions by Variook. The third movement is an expanded version of one of his Lachier Denois, and the light a

Slovak Philharmonic Orchestra

Founded in 1949, the Stouck Philippenorus Orchestra soon won a regulation for musical excellence with its reportant of classical and remarks in walk, at works of the most promising contemporary Size composers such as Omitri

Libor Perek became rendent conductor of the Drohestre in 1961, and over the ters it has welcomed several major conductors, including Dohnanyi, flachter

Spriggers, Smrtacek and others.

Chestral has given many successful concerts in Crechestre has given many successful concerts in Crechestres and strong, a well as being a regular guest of major international music festimal all over the world. One of its most notable four was that to depen in Man 1980. The Orchastre has made a number of recondings for Occele and

LIBOR PEŠFK

Liber Patels was born in 1933 and studied conducting at the Program date in the class of the conduction of the class was the class when the directed architecture at Looseweder and Enschede in Holland and vise for more years principal conductor of the Parasidos Son Cochestra. After Cochestra of the Cochestra of



LIBOR PEŠEK

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Rimsky-Korsakov, Night on Mt. Triglay • Pan Vovevoda 7009 1 (LP) 7009-2 (CD)

SIDE 1 Danube a. Andente b. Adagio

e. Allegro 2. Incidental Music to Schluck und Jau b. Allegretto (A-47) cine a 9 Manusian Dancer

(2:50) e. Kożich c. Troity d. Silnice e. Razik (2:02) (1:32) 4. Suite. Op. 3 (2:41) e. Con moto (5:29) b. Adagio c. Allegretto

(2:24)

The meterial for this recording was provided by Universal Edition A.G. Recorded in the Concert Heli of the Slovak Philhermonic Orchestre, December 1985 December 1960. Producer: Leoš Komérek Recordina Ensineers: Gustav Šoral

Ladistav Krajćović Music Notes: Keith Anderson Artwork: International Art Promotions Center

a 1988 Records International 1986 Records International

d. Con moto, Allegro

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THE LONG HARVEST RECORD SEVEN



EWAN MACCOLL & PEGGY SEEGER



THE LONG HARVEST

ZDA 72 (complete text Inside)

Traditional Ballads in their English, Scots and North American variants

suna by

PEGGY SEEGER and EWAN MACCOLL

Side One

GEORGE COLLINS (Lady Alice) and Clerk Colvill (Child 42-85)

Band 1 George Collins (English) Band 2 Young Collins (American) Clerk Colven (Scots) Band 3 Band 4 Giles Collins (American)

Band 5 The Dying Hobo (American)

WILLIE (Thomas) O'WINSBURY (Child 100) Band 6 Lord Thomas of Winesberrie (Scots)

Band 7 John Barber (American)

My Son (Lord Randal) and The Two Sisters.

Side Two

THE THREE RAVENS (Child 26) The Three Ravens (English) Band 1 The Three Ravens (English) Band Band The Twa Corbies (Scots)

Band 4 Band 5 The Crow Song (American) The Three Crows (American) Band 6 The Three Ravens (American) Band Poor Old Crow (American) Rand Blow the Man Down (English)

SIR PATRICK SPENS Sir Patrick Spens (Scots) Rand 9 Band 10 Sir Patrick Spens (American)

One of the most encouraging features of the current British folksong revival is the way in which the repertoire of traditional ballads is being opened up and explored by a steadily increasing number of young singers. Audiences, too, begin to manifest a remarkable familiarity with traditional ballads and it is not unusual for those who sing in folk clubs to find themselves, after a performance, cornered by a section of the audience and made to defend their particular version of a ballad against other versions recently heard. More and more singers report an increase in the ratio of ballads to other types of songs requested by club audiences. Another interesting phenomenon is the speed with which alternative versions of ballads appear on the folk scene. A case in point: Lambkin (Child 93) was introduced to revival audiences in the spring of 1965 and within four months five distinct versions were in club circulation, two of them collected

from field singers by revival singers. A similar proliferation of versions followed the introduction of The Broomfield Hill, Lucy Wan, The Bramble Briar, Henry Equally interesting developments have been taking place in the field of education where, in the last two or three years, some county authorities have initiated ballad study courses for teachers. At the same time, school textbooks of the prose-and-poetry type now include traditional ballad texts as a matter of course, and the growing practice of issuing LP discs along with textbooks has meant that many children become familiar, at an early age, with ballads as songs and not merely as antique recited poems.

There are, here and there, schools where music teachers regard the singing of traditional ballads as a necessary creative discipline and there are even school where it is the practice to call upon a number of the school folksong club to illustrate a history lesson with historical ballads of the period under discussion. In our Universities too, particularly in the newer ones, English faculty members are beginning to look upon the traditional ballads as a fit subject for serious study.

It was in order to satisfy the needs of this rapidly expanding ballad audience that the present project was conceived.

It is intended that THE LONG HARVEST will consist of ten 12" LP recordsapproximately 74 hours of traditional ballads in their British and North American variants. In addition to demonstrating the richness of the ballad tradition these records will, it is hoped, explore literary parallels and common sources and, at the same time, draw attention to specific aspects of thematic deviation, types of textual change and musical variation.

Not all the ballads recorded are from Professor Francis Child's great definitive collection THE ENGLISH AND SCOTTISH POPULAR BALLADS, Here the choice of material has been made on the basis of whether a ballad has entered into tradition both here and in North America, and been subject to the same folk processes that operated on most of the ballads included in the Child canon

Another factor which has influenced the selection of items is the singer's familiarity with the material. By and large, both singers knew at least one item in each set of variants long before the project was embarked upon. This was not a matter of expediency; both singers are of the opinion that these songs work best when the singer has had time to assimilate the stylistic nuances which ultimately effect the shape of a satisfactory performance. Such assimilation involves passing through a series of stages, each one of which reveals new and sometimes contradictory elements in the ballad.

Finally, as to the sources: Some of the pieces recorded here have been known to the singers from childhood and were learned from members of the family, or in Peggy Seeger's case from recordings of traditional singers. Some were learned directly from traditional singers encountered in the course of field-recording trips. Still others were learned from books and recordings made by other collectors. Almost all the pieces have undergone small textual and melodic changes with the passing of the years. A small number of texts are collations made from two or more sources. Where possible, collation details are included in the notes to the ballads: it is not however always possible to remember which verse comes from where, and in such cases there is a bare statement of collation.

The best collectors of field material have published the material exactly as they found it, and often excellent tunes are accompanied by inferior or fragmentary texts-or an excellent text has been found with no melody. In such cases, melodies have been taken from other versions or, as in several instances, made by the singer. The two American versions of The Elfin Knight will demonstrate admirably the necessity of collation in certain cases

The singers wish to acknowledge their indebtedness to Professor Bertrand Bronson's great work THE TRADITIONAL TUNES OF THE CHILD BALLADS. This magnificent work of scholarship has not only simplified the task of producing these recordings—it has helped to inform a new generation of English, Scots and American ballad singers as to the precise nature of an important part of their musical heritage.

© Peggy Seeger and Ewan MacColl. 1967

Producer: Harley J. Usill. Production Assistant: Josephine Beattie. Engineer: Stan Goodall. Cover Design: Denis Turner.



THE COMPLETE TONE POEMS

SirAlexander Gibson
SCOTTISH NATIONAL ORCHESTRA
Phyllis Bryn-Julson, soprano

RCA



SEEVY STRAIN TO.

SEEVY STRAIN





ELLIS JOHNSON



JOE WILLIAMS



JIMMIE MAYS



THOMAS JOHNSON

HISTORY OF THE HARMONIZING FOUR

On Cutiler 27, 1997 four young students attending Dunder Blenning School in South Richmond, Virginia (on together to sing the praises of God in 1997, these young men could not have known that they would be America's oldest continuous singing group. Over the years the Harmonizing Four has brought comfort, joy, and inspiration to millions of people.

The Harmonizing Four has been and still is a group of originality in singing spirituals. Their contribution to the world of gospel music is immeasurable and they continue to sing old gospel songs and arrange new compositions.

The greening group consists of Thomas Johnson, Me Williams, Louis Santh, Ella Johnson, and Jimmit Moga. Thomas sings lead and second sense; I home propelly manager, sings lead and heart-loos. Louise sings lead and first term. If is that with element that help to keep the goon in order channey. Fills with help to keep the goon in order channey. Fills with many control of the control of the control of the year of the first. The least number of the group is Limmin. Super. Johnson is not actuary to the conlaint of the control of the contr

For over 18 years the Harmonizing Four hash breadcasted or and/s estation WINL. Devy Sunday 49 134; Richmond, and all surrounding areas, listeners are tuned in to hear the four leganday men of pospel music. The group has traveled and given service in 45 of 50 states, in 1950 the Harmonizing Four gave performances in nine Buropean Countries and throughout the post 55 years, the group has received many moving and standing outlions for their performances.

Here are some final words of inspiration. The legendary Harmonizing Four does not intend to retire or stop singing gospel music. AMEN! SIDE ONE
THESE ARE THE TIMES THAT TRY
MENS SOULS 3.33
MORE AROUT JESUS 2.56
UNCLOUDY DAY 4.52
THE LORD IS MY LIGHT 5.00
SIDE TWO

JESUS STOOD BY MY SIDE 3.05 FOR YOU 3.56 FOR YOU 3.56 FM A PHLORIM 3.30 COME ON DOWN 2.42 I HEAR THE CHURCH BELLS RINGING 2.40

RINGING 2:40

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MUSICIANS
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LONNE SMITH / Load Vocads and First Tenor
BLIS-JOHNSON / Justs Vocads
JIMME MAYS / Guidar

IJAMIE MAYS / Guitar ISECULTE PROBLEM / ROIN FIREEMAN Freducer / WENDELL PARKER Producer / WENDELL PARKER Producer / TEACH, R. FIJWER CORRE DAVING MELEON GRAPHICS Atlanta, Gu.

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SIDE TWO



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La nuova Ciccio



rerie di Particcio

CICCIO PASTICCIO Mario Gerry

LATO A.

LATO B.

- 1) A LUNA A MENZU MARI
- 2) CICCIO PASTICCIO ACCALAPPIA FIMMINI
 1a parte
- 3) CICCIO PASTICCIO ACCALAPPIA FIMMINI 2a parte
- 4) LA TARANTELLA DELLO ZU ZU
- 5) A CHE LARIA LA ME ZITA

- 1) CICCIO PASTICCIO RADIOCRONISTA ITALIA GERMANIA 1a parte
- 2) CICCIO PASTICCIO RADIOCRONISTA ITALIA GERMANIA 2a parte
- 3) CIURI D'ARANCIU
- 4) CICCIO PASTICCIO E LA TURISTA AMERICANA 1a parte
- 5) CICCIO PASTICCIO E LA TURISTA AMERICANA 2a parte

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小林旭



小林 旭上ット・アルバム

A 1.1. 167	C/1 //V
北今	昔の名前で出ています
さすらい	水 北帰行
純子	ついて来るかい
十字路	情別の唄
黒い傷痕のブルース	さすらいの道
落日	ダンチョネ節
自動車ショー歌	ズンドコ節
オロロン慕情	こめんね



このレコードと同じ曲目のカラオケ盤がGW-5380/Y1,800で、同時発売されています。

ヒット・アルバム

A im Bin 北へ 1 昔の名前で出ています 石坂まさを作詩 叶 弦大作曲 希培孝格福曲 星野恒郎作协/叶 弦大作曲/斯斯恒夫福曲

さすらい 2 北帰行 PURELL BURNES WALLBOOK WHICHER 定用 螺传性-作曲/套导体会摄影

> 紬子 3 ついて来るかい · 中国 工作的作品 只针点卷层面 点体 发作动作曲 只好通客福由

十字路 4 借別の明

西边珠村代诗,陈江茶解作品 塞罗尔小福岛 西京 自作性 点珠 工作的 小杉仁三雄市

黒い傷痕のブルース 5 さすらいの道 水泉 町作時 ナシャハテル作曲 小杉仁三塚曲 伊藤アキラ作時/森田公一作用/小竹等官編件

> 落日 6 ダンチョネ節 在特象不过 经查回选择的 塞罗伊奇福斯 日内保証の日 少国しゅんの・場合

自動車ショー歌 7 ズンドコ節

是野位配作的/叶 放大作曲 有松紫鲜蛋白 作师者不详 作曲者不详/安原实规研查

オロロン墓情 8 ごめんね 点序 实作特作曲 只野通泰乐典 **治历** 实作诗作曲/只野美卷编曲

> 小林 旭 0.4

コのレコードと同じ集目を収めたカラオケ盤が Opt-52(80)(ギ1,898)として同時発売されております。

■ 4 前 1.db~(3.45°)

名もない他に 桃の花は咲けど 佐は明日もまた 北へ流れる

強い器節に あの夜をさがす **今もこの胸で ゆれるほくえみ**

別はふり向き 暗い空を見上げ つけた煙やに ふるさとを思う び冬の沢辺に 傷あと呼め

2 # + 6 4 (3 40')

1. 命がまた来る 思い出つれて unghoun Massi 豚のむりが 液く流くうるむよ

2.知らぬ他目を「良れ違れて 過ぎてゆくのき 夜頭のように 造に生きたら 楽しかろうが

それでなくとも 進かな旅跡 いつになったら この淋しさが 消える日がある 今日も今日も旅ゆく

3.総任(3'11)

だまされていると 聞いた 497511755b 98.6 純了 倒は掛しい

いつか目がめた朝は ふるとながらも 純了 接子 変をくれたね

顔ればなれていても 忘れはしないよ 保は BUSALUGUE MIC 純/ けってておくれ

風は話をつくる

どうせ発ぬまで ひとりひとりぼっちさ

信じているのき 純子 10. F 報用を取りれ 3.あとをふりむきゃ こころ何いよ

4.-1-7:93(3'42')

ああふかい ふかい ふかい後の申 すみれの色の 灯が一つ ともると学路

だから寄は きかない

もう違えないね 机整剂制力表土 受しいあの削が 消えてゆく 愛の上字路

歩だもの春だもの

LaberLaber おしてかくれよ

ああ派 派 製 見せまいり

5. 思い傷筋のブルース(3'11')

報時も夜の この粉色に ああ あの絵の思い出に

酒われて なぜかしら 摘むのき 想いのの知力と

この際に始まついて いつの目に 明えるのか 思い心の傷めと

6. 海田(3'37)

うらぶれこの身に 吹く風悲し 会もなくした 患もなくした ままよ死のうと 思ったまでよ

生まれた時から この目のつらき 知っているようで なにも知らずに 落ちてはじめて 動さを知って 恋にすがって また傷ついた

それでもこの身を つつんでくれる 赤い夕福に 胸をあたため どうせ死ぬなら 死れ気で生きて

7.自動車ショー教(2'40')

1.あの娘をベットに したくって

おまけに心臓が デポネアで あんまりコルトじゃ 谷がもたぬ

それでは試験に クライスラー 錚がなるなる リンカーンと ワーゲンうちだよ 色色を

8. オロロン 駐情(3 38')

1.後と一緒に泣いた娘が死んだよ…… ふたりていつか来たあのときも 関が略いてた……

3.後と一緒に笑う娘が死んだよ…… 男にだまされ名のして 前別担いても凍ってしまう オホーックの海・・・・・

3. 俺と一緒に遊ぶ値が死んだよ……

今後はながい命をもらい

■ B而

1.昔の名前で出ています(3'50') 京都にいるときゃ 恋と呼ばれたの 神戸じゃ渚と 名乗ったの

構造の誘導に 戻ったその日から 昔の名前で 出ています

忘れたことなど 一度もなかったわ いろんな男を 知るたびに いつもこの胸 かすめる面影の 昔の名前で 出ています

あなたの似顔を ボトルに書きました ひろみの命と 書きました あなたが止って くれるの行つわ 昔の名前で 出ています

2. 北州行(2'23')

窓は夜粥に濡れて 揮すてに強のく

今日も間をさすろう **減き思いはかなき希望**

いまは黙して行かん さらば組団受しき人よ 明日はいずこの町か 明日はいずこの明か

3.ついて来るかい(412)

ついて来るかい 何も聞かないで ついて来るかい 脳上のある僕に 生れ変われた僕なのさ ついて来るかい 放をわけあい ついて来るかい 機を信じて

ついて来るかい 増気にせずに ついて来るかい 恋しみの僕に 身体の癖い者なのに ついて来るかい 何も特だない僕に

ついて来るかい、しあわせ水めて

WATER GROOMS OF

ついて来るかい どこまでもふたり

4.情別の頃(3'58') 1.速き別れに たえかねて この高級に 使るかな 悲しむなかれ 我が友よ

2. 別れといえば 昔より この人の世の 常なるを 流るる水を 飲むれば 要恥ずかしき 汲かな

3. みがさやけき 除のいろも 孔飢の 好も 君が味の 思想る

5.さすらいの道(4'13') 1. 男は背中に 面がある すぎた昔を みつめてる

いくら口では 笑っても 忘れきれない 人がいる ※ きすらいの直

2.何を好んで 家をすて 混が好んで 終に出る やっとみつけた 好も 風がたちまち 消しに来る 寒くり返し

3.どこかで女の 声がする 別れたあいつに 良く似てる 俺のことかと 振り向けば 組がわなしく 吹くばかり ※くり返し

4. 真赤な夕日の 荒野にも 飽がのぞんだ 花はなく 幼組えれば そのはてに 見知らぬ山が、また杭く 押くり返し

6. グンチョネ筋(3'19') 1.神の隙と 飛行機のりは どこのみそらでネ 果てるやらダンチョネ

2. 色は用でも 飛行機のりは

3.徐いてくれるな 静脉の時にゃ

4.飛行機のりには 絵はやれぬ やれぬ娘が木 ゆきたがるダンチョネ

5.飛行機のりには 娘はやれぬ 今日の花綵木 明日は後家ダンチョネ

6.明日は後家でも 現行機のカン

7.今後達うのは 九段の坂上 風に散りますネ 桜化ダンチョネ

7. ズンドコ節(2'19')

1.70水の窓から手をにどり 送ってくれた人よりも 可愛いあの娘が忘られぬ

折ってくれた人よりら 恋のすみで定いていた 可愛いあの娘が目に浮ぶ

3.元気でいるかと言う使り 送ってくれた人よりも 旅のにじむ筆のあと いとしいあの始かなられる。

4.汽車の窓から下をにぎり 可愛いあの娘が忘られぬ

8,ごめんね(4'10') **小部あげずに**

ごめんね ごめんね 俺も 俺も 生命を踏けてはいるける 花は吹かない 花は吹かない ほんとうに ごめんね

2. 筋能だな あ飛だな 後は生まれつき あれだよ あれだよ 喰が 味が ふえずに遠廻りして はんとうに ごめんね

召の後期に ごめんね ごめんね

夜の 夜の 適場でつらいだろうな 酒にやつれて 酒にやつれて



HAROLD FIELDING

presents
JOE LAYTON'S
Drury Lane Theatre Production
of Margaret Mitchell's

Gone With the Wind

Music & Lyrics
HAROLD ROME

HORTON FOOTE

HAROLD FIELDING

presents JOE LAYTON'S Spectacular Stage Musical Production

HARVE PRESNELL PATRICIA MICHAEL

IUNE RITCHIE as Scarlett O'Haru ROBERT SWANN as Ashley





ISABELLE LUCAS MARION RAMSEY BESSIE LOVE DOREEN HERMITAGE RONALD ADAM

HARRY GOODIER IAN HANSON and BRIAN DAVIES as Frank Kennedy Music & Lyrics

HAROLD ROME DAVID HAYS and TIM GOODCHILD

HORTON FOOTF PATTON CAMPBELL

Jighting Designed by RICHARD PILBROW

Dance & Choral arrangements by TRUDE RITTMANN Orchestrations by KEITH AMOS

Personal Assistant to the Director EVELYN RUSSELL

Choral Director Assistant Musical Director GRANT HOSSACK JOHN McCARTHY HARRY NAUGHTON

> RAY COOK Directed and Choregoraphed by

> > Side 2

JOE LAYTON Produced in association with Jose Enterprises Inc.

Side I 1. OVERTURE-TODAY'S THE DAY (June Ritchie) 2. WE BELONG TO YOU (Patricia Michael and Robert Swann) 3. TARA (Harry Goodier) 4. TWO OF A KIND (Harve Presnell) 5. BLISSFUL CHRISTMAS-HOME AGAIN-TOMORROW IS ANOTHER DAY (Isabelle Lucas, Marion Ramsey, Bessie Love, Cynthia Morey, Betty Winsett, Patricia Michael and June Ritchie)

6. LONELY STRANGER (Brian Davies and Chorus) 7. A TIME FOR LOVE (Harve Presnell and Doreen Hermitage) 8. WHICH WAY IS HOME? (June Ritchie)

2 IF ONLY (Robert Swann and Chorus) 3. A SOUTHERN LADY (Brian Davies and Chorus) 4. MARRYING FOR FUN (Harve Presnell) 5. BLUEBERRY EYES (Isabelle Lucas and Marion Ramsey) 6. STRANGE AND WONDERFUL (June Ritchie and Harve Presnell) 7. LITTLE WONDERS (Harve Presnell, Celina Frediani and Marion Ramsey) 8. BONNIE GONE (Isabelle Lucas and Chorus) 9. IT DOESN'T MATTER NOW (Harve Presnell) FINALE @ 1972

I. HOW OFTEN, HOW OFTEN

(June Ritchie and Harve Presnell)

This "original cust recording" which runs for approximately 56 minutes does not include all the music from the stage production which runs for 2 hours and 40 minutes. Some numbers have had to be omitted, and others have been re-arranged both for time and to compensate for the lack of their visual element. For technical reasons Blissful Christmas and Bonnie Gone have been recorded with less voices than are used in the stage production. All artists taking part in the recording are members of the original London cast, but not all members of the original London cast take part in the recording.

The recording was made at EMI's Abbey Road studios in London on Sunday, June 18th, 1972. Recording Engineer: Alan Parsons Produced for records by WALTER J. RIDLEY

A musical which draws its inspiration from the most widely read novel of modern times, and follows the most successful film ever made, might be thought, as the London Daily Express remarked, to be making "a challenge unlikely to meet with success".

The challenge, as the Express admitted after the first night at Drury Lane, was fairly met and triumphantly won. The musical succeeds samply because it does not seek to tell every incident of the novel, or to re-stage every scene of the movie, but in the language of music and choreography it creates a new version of "Gone with the Wind" which has its own overwhelming appeal.

The story," as the critic of the Financial Times noted. "makes ideal material for the book of a musical." The skill with which it is told in musical terms is clearly apparent in this recorded version where Harold Rome's brilliant score must exist alone without the fine libretto of Horton Foote and the inspired choreographic production of Joe Layton.

The plot is swiftly established musically in the opening scene on the lawns of Tara, the O'Hara plantation in Georgia. The year is 1861. Civil war between the North and South is in the air, but to the wilful young Scarlett O'Hara (June Ritchie) all that matters is that there's to be a party and "TODAY'S THE DAY" she hopes to declare her love for Ashley Wilkes (Robert Swann), the son of a neighbouring plantation owner. But Ashley plans to use the party as the occasion to announce his engagement to his cousin Melante (Patricia Michael) who is deeply in love with Ashley ("WE BELONG TO YOU") and completely unaware of Scarlett's infatuation. Scarlett's father (Harry Goodier) is not so naïve; he warns his daughter that, rather than chase after a man who does not love her, she should cling to the reality of her home ("TARA"). In these three songs, we are given all the threads of the personal plot which is to be woven against the wider background.

The war comes, and Joe Layton achieves a magnificent coup de théâtre when (as the Evening News described it) "the eager young volunteers freeze into a military tableau against a vast Confederate flag. One by one they are picked off by the enemy. The impact is greater than any spectacular battle scene

Ashley has married Melanic and gone to the war-Scarlett, out of pique, has married Melanie's young brother Charles (Ian Hanson) who dies from illness in military camp. Scarlett and Melanie move to Atlanta where they stay with Melanie's Aunt Pittypat (Bessie Love). At a party to raise funds for the troops, the widowed Scarlett shocks the staid Atlanta matrons by dancing with Captain Rhett Butler (Harve Presnell). The handsome Captain helps the South by running arms through the Northern blockade but scandalises Atlanta society by his rakish behaviour. Butler

Manufactured under licence from EMI Records

recognises in Scarlett a twin soul. They are "TWO OF A KIND", and fate must bring them together The war continues its course towards its inevitable destruction of the old Southern way of life. Aunt Pittypat's household bravely welcomes Ashley home on Christr leave ("BLISSFUL CHRISTMAS"). Scarlett lives for the moment and, as ever, refuses to face the future ("TOMORROW IS ANOTHER DAY"). The soldiers in Atlanta know they are beaten, but try to reassure each

other ("LONELY STRANGER").

At the height of the siege, Rhett Butler still finds time to visit the local brothel run by his old friend, Belle Watling (Dorcen Hermitage). In both their philosophies, there is always "A TIME FOR LOVE". Atlanta succumbs to the army of the North, but, aided by Rhett Butler, Scarlett and Melanie succeed in escaping from the town and he puts them on the road for Tara. Scarlett now knows the truth of what her father told her. She must go home ("WHICH WAY IS HOME?"). The war is over and all that remains for her is Tara.

With the end of the Civil war, the book, the film, the stage musical and this record itself, divide naturally into half. The second half is concerned with rebuilding—the rebuilding of Atlanta and the South by liberated slaves and the people of the North; and the rebuilding by Scarlett and Rhett of their own lives. The personal situation is charmingly pointed in one of the show's most appealing songs, "HOW OFTEN, HOW OFTEN", and the social situation is brilliantly expressed in the despairing song of the defeated Southerners, "IF ONLY"

To save Tara, Scarlett marries for money; very little of it, but she needs even that little to pay land taxes. Her husband, Frank Kennedy (Brian Davies) resents it when Scarlett takes a hand in his business ("A SOUTHERN LADY") but Scarlett becomes successful and in doing so causes Frank's death. Rhett comes back into her life and, instead of wasting sympathy on her second widowhood, he asks her to marry him-not for spite, not for riches, but this time for fun ("MARRYING FOR FUN"). It is an unconventional approach which was her consent despite her continuing if fruitless passion for Ashley

The initial happiness of their marriage is expressed in a love song, "STRANGE AND WONDERFUL", and in the delightful folk-style ballad, "BLUEBERRY EYES" (Isabelle Lucas as Mammy and Marion Ramsey as Prissy). which celebrates the birth of their daughter Bonnie (Celina Frediani). With Bonnie as the link ("LITTLE WONDERS") the marriage of these two wilful people survives for several years but when the child is killed in a riding accident "BONNIE GONE") the marriage is doomed. Melanie's death leaves Ashley free, but this very fact makes Scarlett realise the emptiness of her teenage infatuation. She hopes her marriage will survive but Rhett has stood too much over the years. It is too late for Scarlett to say she loves him. For Rhett, "IT DOESN'T MATTER NOW". He leaves her. For Scarlett, tomorrow must be another day.

Throughout the play, as Milton Shulman wrote in the Evening Standard, "choreography and music are brilliantly blended in a story-telling exercise that never stops for breath. There are no artificially set numbers to halt the momentum of the tale and every precise dance number propels the action forward."

The show has proved to be a triumph of artistic collaboration by producers, director-choreographer. composer, writer, and designers. Margaret Mitchell's unforgettable characters live again in their enchanting new setting. "What a musical!" exclaimed the Daily Express. "Singing Scarlett is here to stay." And here she is on record. for all the world to hear.

--- J.B

GONE WITH THE WIND opened at the

Theatre Royal, Drury Lane, on May 3, 1972.

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Here is how you should use this record: 1. With the printed text of the material on the record (in your booklet) in front of you, listen to it thoroughly, completely. Get a feeling of how the sounds are uttered, the intonation, the speech pattern.

2. Listen to it again. This time, when the instructor pauses after each sentence, you repeat the sentence.

3. Do this again, perhaps three or four times. You may find that once or twice will suffice.

4. Now do it, without the script in front of you. Repeat the sentences without the script.

5. Using the dictionary supplied with this record, make up practice sentences. Substitute other nouns for the nouns the instructor uses, and other verbs, You'll see that the record contains most of the basic sentence patterns used in everyday Spanish conversation; all you have to do is substitute other words

Using the script supplied with this record, ask a friend to give you the English and see if you can repeat the phrase in Spanish. Then reverse the procedure: have the friend give you the foreign language phrase, then you supply the English translation.

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FOR ALL WE KNOW

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AIN'T IT LONELY
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SEITE I SEITE 3

1. Akt (2. Akt Fortsetzung)
Vorsniel Dinlog Sylyn — Real

Vorspiel Dialog Sylva — Boni — Misku — Fürst — Fürstin — Stasi — Heia, heia in den Bergen ist mein Helmatland Edwin

Lied der Sylva (mit Chor) Melodram (Schwalbenwalzer)

Dialog Boni — Feri — Sylva — Mudis Weißt da es noch
Alle sind wir Sünder - Die Müdis vom Chanton Duett Sylva — Edwin

Murschensemble Boni — Feri — Mūdis Dialog Boni — Misku — Stusi
Dialog Boni — Edwin — Sylva — Müdle — Müsku — Stusi

Dialog Boni – Edwin — Sylva Mådel guck: Månner gibt's ja genug Sehr oft kann man sich verlieben Doest Stasi — Boni Duest Sylva – Edwin Dialog Edwin — Boni — Sylva

SEITE 2 Tanzen möcht ich, janchzen möcht ich
Duct Sylva — Edwin

(1. Akt Fortsetzung)
Dialog Boni — Feri — Midis
Dialog Edwin — Sylva

Aus ist's unit der Liebe - Ganz ohne Weiber geht die Chose Tusch

nicht Diulog Fürst — Edwin — Fürstin — Sylva — Boni — Stasi Lied des Boni (mit Chor) Orchesterfinale Nr. 2

Cancan Nr. 1

Dialoe Miska — Mildchen — Rohnydorlf — Edwin — Sylva

SEITE 4

Dialog Feri — Beni

Dialog Miska — Mildehen — Rohmsdorii — Edwin — Sylva

5, Akt

O jag dem Gluck nicht nach
Lied der Sylva (mit Chor)
Canean Nr. 2

Dialog Edwin — Rohnsdorff Dialog Boni — Sylvu — Feri Ja so ein TeuJolsweib Nimm Zigeuner deine Geige - Jaj Mamám

Hochzeitsesárdás Mädel guck
Dialog Edwin Nour Sylva Mádis Robusdorff

Bullog Edwin Nour Sylva Mádis Robusdorff

Dialog Edwin — Notar — Sylva — Madis Rohnsdorii Dialog Edwin — Sylva — Hela, hela — Hela, hela — Tanzen mocht ich — Finale 1: Melodram — Ductremfilissens Sylva — Edwin

Die Madis, die Madis
Reminiszenz
Dinlog Först — Feri

 2. Akt
 Trusch

 Tanzwalzer
 Dlalog Boni - Fürst - Sylva - Stasi

 Dlalog Stasi - Edwin
 Trusch

Machen wir's den Schwalben nach Dinlog Edwin Fürst Sylva Ferl Schwalbenduett Stasi – Edwin Orchesterfinale Nr. 3



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MATILDA
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The Coral Islanders and his Steel Band

Side 2 BLP-4005



L80P-2867

SUZANNE REDHEAD MARY ANNE MICHELLE NORA **SYLVIE**

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Myo by Bermude : acord Co., Homilton, Bermudo

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II FUGUE III CHACONNE

MICHAEL RAYMER PIANIST JOHN BINDER COMPOSER

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STEREO SIDE B (18:00) 33 1/3 RPM DMU-82037

PIANO SONATA NO. 2

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1. Моят свят 2. Вярвай в мен 3. О, ужас 4. Земно чудо 5. Сложен свят 6. Не, не казвай 7. Разсъмване

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31de 1



CL 0025

李七範 坎

(3) 希 일의

VERS



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Side 2



CE 0025

- ① 어머님의 마음 ② 볼 이 오 면 ③ 故 鄉 生 覺 ④ 산 들 바 람 ⑤ 바 우 고 개 李觀玉
- 玄濟明

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- 2 3 4 5 사랑









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- 사랑해 (조영남 김도향)
 - 너무합니다(김도향)
 - 바닷가의 추억(조영남,김도향)

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1. ONOMATOPOEIA -O. Clay- 5:15

2. TWINKLE TOES -W. Smith- 3:34

3. CARAVANSERAI -J. Chambers- 4:05

4. JANUARY V -M. Roach- 3:23 5. THE GLORIOUS MONSTER -M. Roach- 6:48



MAX ROACH M'BOOM

IC 36247 STEREO

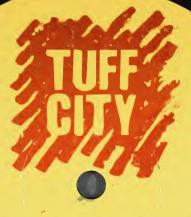


SIDE 2BL 36247

® 1980 CBS Inc

1. RUMBLE IN THE JUNGLE -O. Clay- 7:13 2. MORNING/MIDDAY -O. Clay - W. Smith- 6:50 3. EPISTROPHY -T. Monk - K. Clarke- 4:18

4. KUJICHAGALIA -R. Brooks- 6:26



TUF LP 0619 331/3 RPM

Side One

G-CLEF MEETS FUNKY DRUMMER CAMILLE VOLUME I

- 1. Boomin' In Ya Jeep
- 2. Short Blue
- 3. Panic
- 4. Wet Panic

(J. Cavaseno/C. Gainer)

Street Tuff Tunes (ASCAP)/Ghetto Philharmonic Music (ASCAP)/Funky Drummer Music (ASCAP)

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New York, N.Y. 10023

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TUF LP 0619 331/3 RPM

Side Two

G-CLEF MEETS FUNKY DRUMMER CAMILLE VOLUME I

- 1. Pro Black
- 2. Sub-Zero
- 3. Watergate
- 4. Abstract

(J. Cavaseno/C. Gainer)

Street Tuff Tunes (ASCAP)/Ghetto Philharmonic Music (ASCAP)/Funky Drummer Music (ASCAP)

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For To Those Who Love... The Journey Home

By Enrico Garzilli

Stereo · 33 1/3 RPM



Side One 7191 009037 - A

- 1. FOR TO THOSE WHO LOVE ...:37
- 2. LORD BRING US BACK 5:27
- 3. PENITENCE 3:07
- 4. THE LORD IS MY SHEPHERD 2:30
- 5. I'LL NEVER LEAVE YOU ORPHANS 2:56
- 6. JOHN XV 3:18
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For To Those Who Dove... The Journey Home

By Enrico Garzilli

Stereo 33 1/3 RPN



Side Two 7190 009037 - B

- 1. LORD TEACH ME TO LOVE 4:02
- 2. SING THE LORD A NEW SONG 1:55
- 3. FATHER BE PRAISED 5:43
- 4. LORD OF FREEDOM 2:47
- 5. ROMANS VIII (For To Those Who Love God) 3:31
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MONTGOMERY COUNTY COMMUNITY COLLEGE

Record Production Workshop 1975-1976

DM 84640 Stereo © 1976 Record Production Workshop



- SUE'S BLUES -Sunshine Memorial Orchestra
- 2. HELLO WORLD -Woody Woodbury and Wife
- ILLUSION -Margaretta Post, piano
- ROLLING WIND -Ken Hill and Steve Doughty

MONTGOMERY COUNTY COMMUNITY COLLEGE

Record Production Workshop 1975-1976

DM 84640 Stereo © 1976 Record Production Workshop



- 1. AS IT WERE NEVER TOLD Ken Hill, vocals
- NANCY FROMOKLAHOMA Robert Fugo; vocals electric guitar, Jim Guardino, Guitar, John Knapp, Tenor Saxophone, Bill Payne, Back up vocals & electric guitar, David Schultheisz, Back up vocals, piano, Alto Saxophone, John Seitz, Percussion
- 3. SWEET MELISSA Megaton
- 4. WORLDS END The Fifth Fret Quartet

GIROTONDO DI STORNELLI

TORNELLI

arte I

II

ORD

ORD STORNELLI GIROTONDO (E. Bargagli) GIROTONDO STORNELLI parte II DI (E. Bargagli) GIRANDOLA ALLEGRI STORNELLI DI (A. Sassetti)

三尺三〇



ROSINA E IL CAPELLONE (A. Sassetti) VIAGGIO DI NOZZE (E. Bargagli) STORNELLI A DISPREZZO (E. Bargagli)

MIRELLA con il Trio Marino e il complesso Aurora

MADE IN ITALY

T 7 3

GIROTONDO DI STORNELLI

LA PASTORELLA E IL CAVALIERE DI MONTAGNA

(A. Sassetti)

LA SIGNORINA E IL CALABRONE

(A. Sassetti) LA BARBIERA

(E. Bargagli)

COMBO RECORD

/s giri

LP 20120 - B ST

ST 9748

LA SORELLA DEL CURATO

(A. Sassetti) CORSA DEI PARTITI

(E. Bargagli)

LA SUOCERA E LA NUORA

(E. Bargagli)

MIRELLA con il Trio Marino e il complesso Aurora

*SERVATI I DIRITAL REAL

MADE

THE COUNTRYMEN

- 1. I Ain't Never
- 2. Song On The Juke Box

Side One 33 1/3 RPM



Stereo 4358A

- 3. Ramblin' Man
- 4. The Best Way I Know How
- 5. Six Days On The Road
- 6. Linda On My Mind
- 7. Marie Lavaux

THE COUNTRYMEN

- 1. Statue Of A Fool
- 2. Roll On Big Mama

Side Two 33 1/3 RPM



Stereo 4358B

- 3. You Gave Me A Mountain
- 4. Rub It In
- 5. Why Me Lord
- 6. You Can Have Her (I Don't Want Her)

COLDWAVE

"SURRENDER"

CW 7012 STEREO Aii songs (BMi)



33 1/3 RPM SIDE ONE

Executive Producer: TONY DENNARD Co-Producer: DAVID PRIDGEN

- KEEP THE BLOOD ON THE DOORPOST (3:11) Soloist - MARY A. STEWART (Mary A. Stewart) Cynthia-Michelle Music
- 2. YES I LOVE YOU JÉSUS (2:41)
 Soloist PAMELA D. THOMAS
 (Pameia D. Thomas) Cynthia-Michelle Music
- 3. JESUS BE A FENCÉ ÁROUND ME (3:31)
 Soloist PAMELA D. THOMAS
 Arranged by Pameia D. Thomas
- 4. I TRADE A LIFE TIME (3:16)
 Soloist MARY A. STEWART
 Arranged by Mary A. Stewart
- 5. THE LITTLE WOODEN CHURCH (4:51)
 Soloist MARY A. STEWART
 (Arr: Mary A. Stewart)
 Cynthia-Michelle Music

COLDWAVE

"SURRENDER"

CW 7012 STEREO All songs (BMI)



33 1/3 RPM SIDE TWO

Executive Producer: TONY DENNARD Co-Producer: DAVID PRIDGEN

- HIS EYES IS ON THE SPARROW (MEDLEY) (4:31)
 Soloist PAMELA D. THOMAS
 (Words: C.D. Martin/Music: Charles H. Gabriel)
- 2. SURRENDER (3:18)
 Soloist MARY A. STEWART
- (Rev. W.D. Brown & Willie Morganfield)
 Arranged by Kenneth Morris
 3. BECAUSE HE LIVES (3:54)
- Soloist PAMELA D. THOMAS (Words: Giorla & William Galther/Music: William Galther) 4. HE WILL GIVE YOU WHAT YOU NEED (3:28)
- Soloist PAMELA D. THOMAS (David Pridgen) Dapri Music
- 5. LORD LET ME BE (4:05) Soloist - MARY A. STEWART (David Pridgen) Dapri Music

day the day was not week and all only and so who the stay to be had to be stay to be stay of the stay. 74.30 Agheru and Blue Black of The Ungpoken Heard Soon Come...Instrumentals Side A 1. Welcome 2. Meals To Dinner Time Prelude 3. Truly Unique 4. Live At Home " The State of the Robber PO WHATTY STATE WAY PAY HILLING SV#-015-1 ©©2002 7 Heads Enterprises. Manufactured and distributed by Fat Beats Distribution. rde Som Hour Enformer, Lt

Start white and white with the start of the whop that they by the reducity to any holy care 74 Agheru and Blue Black of The Ungpoken Heard Soon Come...Instrumentals Side B 1. B-Boy 2. Theme Mucic 3. Cool Out (and listen) SVH-015-1

@@2002 7 Heads Enterprises.

Manufactured and distributed by

Fat Beats Distribution.

Published States of the Sam House Engages Life Political States of t

Say Gody say at almand of the york god co who that they of the shorts no not they track 74.0 Agheru and Blue Black of The Ungpoken Heard Side C 1. This Is Me 1. This Is Me 2. Jamboree 3. Bear You 4. Smiley © 2002 7 Head Enferprises.

Manufactured and distributed by

Fat Beats Distribution.

Powdown years

the state with the same and the same of the wholed that I to whole to roughly car 74 Agheru and Blue Black of The Ungpoken Heard Soon Come...Instrumentals Side D 1. Coon Come 2. Think About 3. Elevator Music 4. Truly Unique Remix SV# 015-1

@@2002 7 Heads Enferprises.

Manufactured and distributed by

Fat Beats Distribution.

Physics Supplies Suppl

STREET LIFE

CRUSADERS





MCA 5428-9 3094 - A

STEREO SIDE 1

- STREET LIFE (Joe Sample-Will Jennings)
 - 2. MY LADY (Wilton Felder)

PRODUCED BY WILTON FELDER, "STIX" HOOPER AND JOE SAMPLE

THES BY MOME INDUSTRIES DEV. CORP. UNDER LICENS

STREET LIFE

CRUSADERS







MCA 5428-9 3094 - B



STEREO SIDE 2

- RODEO DRIVE (High Steppin') (Joe Sample)
- CARNIVAL OF THE NIGHT (Wilton Felder)
 - 3. THE HUSTLER ("Stix" Hooper)

NIGHT FACES (Joe Sample) FOR CRUSADERS PRODUCTIONS, INC.

FOLKWAYS Records

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 331/3 RPM

© 1961 Folkways Records & Service Corp., 121 W. 47 St., NYC, USA

MARC CHAGALL

written and read in Yiddish

AARON KURTZ

SIDE I



FL 9949 A

PART I

FOLKWAYS Records

AND SERVICE CORP., 121 W. 47 ST., N.Y.C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

© 1961 Folkways Records & Service Corp., 121 W. 47 St., NYC, USA

MARC CHAGALL

written and read in Yiddish

AARON KURTZ

SIDE II



FL 9949 B

PART II



"HE BROUGHT ME" REV. THOMAS L. WALKER



(William Thorne)

GREAT THINGS 2:39 (Jessie Dixon, Lexicon Music/Dixon Music ASCAP)

MY GOD IS A GOOD GOD 2:00 (James Barnes)

(Glen Campbell, Beachwood Music)

© 1983 All Songs Published by
Atlanta International Music
AIM (T) Publishing BMI

© 1983 Atlanta International
Record Co., Inc. 881



"HE BROUGHT ME" REV. THOMAS L. WALKER

LLOVE JESUS MORE TOU A CLOSER WALK

(Public Doma.

HE STOOD BY MY SIDE

(Malaco Music BMI)

© 1983 All Songs Published by

Atlanta International Music

AIM (T) Publishing BMI

P 1983 Atlanta International

Pacord Co., Inc.

881 Memorial

S.E.



LUSHY BANTON "EXERCISE"

331/3 rpm mixed by: VICTOR FRANCO and TONY T at DA CRIB STUDIO



ADEX - 003 SIDE A REGGAE SIDE

PRODUCED & ARRANGED by: TONY T & AL TAYLOR of DA CRIB STUDIO,
CONEY ISLAND, BROOKLYN, NY
CO-EXECUTIVE PRODUCER: ALAN ONATOLU
EXECUTIVE PRODUCER: ADE ADEOYE

One of the control of the con



LUSHY BANTON "EXERCISE"

331/3 rpm mixed by: VICTOR FRANCO and TONY T at



ADEX - 003 SIDE B REGGAE HOP SIDE

- 1. RADIO HOP MIX 3:25

 2. HOPSTRUMENTAL 3:28

 3. "RAZOR" HOP MIX 4:35*

 "EDITED BY ROB "RAZOR" KELLMAN

 PRODUCED & ARRANGED by: TONY 1 & AL TAYLOR of DA CRIB STUDIO,

 CONEY ISLAND, BROOKLYN, NY

 CO-EXECUTIVE PRODUCER: ALAN ONATOLU

 EXECUTIVE PRODUCER: ADE ADEOYE

 ASCAP, © 1994. Distributed by VP Records (1) 8) 29 1.7059

HI-LIFE RECORDS

SHLP-62 Stereophonic



SIDE A 331/3 RPM

DO RE MI TRIO

- 1. On A Slow Boat To China
- 2. Saturday Night Fish Fry
- 3. I May Be Wrong

4. Old Man River
5. My Lucky Day
6. Route 66

RECORDS INC. 1650 BROADWAY, NEW YORK 9. 4.

HI-LIFE RECORDS

SHLP-62 Stereophonic



SIDE B 331/3 RPM

DO RE MI TRIO

- 1. Little Girl
- 2. I Can't Get You Off My Mind
- 3. There's Only One Dream

3. There's Only One Dream
4. Oo-Wee
5. By Candlelight
6. Blue Skies

OF BELL RECORDS INC. 1650 BROADWAY, NEW YORK 9.

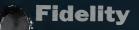
SOCIETY PACO HANDEL HER MUSIC

I--Overture - Adagio - (Allegro) - Andante II-Allegro - Air - (Menuet) - Bourrée

High

HSL 9018 **XTV**

21760



THE HEWITT ORCHESTRA

MAURICE HEWITT, Conductor

MAURICE HEWITT, Conductor
Recorded in Paris

SSUED BY ING 3313 R.P.M. MICROCADO

NO. 14 1/NG 3313 R.P.M. SSUED BY THE HAYON SOCIETY, INC. MADE IN

(19 min.)

SOCIETY PECONAL MATER MUSIC

I—Hornpipe - (Allegro) II—(Allegro) - (Hornpipe) - Menuet - Air III—Lentement - Air - Menuet - (Menuet) -(Gigues) - (Menuet) Coro

High

HSL 9018 XTV



Fidelity

(20 min.)

THE HEWITT ORCHESTRA

MAURICE HEWITT, Conductor
Recorded in Paris

SURO
RECORDED

AT ING
331/3 R.P.M. MICROCADO

DE 171/1951 SSUED BY THE HAYON SOCIETY, INC MADE IN J.S.F.



NAVIDADES CON CHUITIN LECHON LOCO LA LECHONA VIUDA

RADA-162 331/3 RPM



1. LECHON LOCO - Truya

2. ME LAS PAGARAS - Guaracha Jibara

3. COSA DE BORRACHO - Plena Jibara

4. LO MAS QUE QUERIA - Truya

5. TU ERES LA CULPABLE - Aguinaldo



NAVIDADES CON CHUITIN LECHON LOCO LA LECHONA VIUDA

RADA-162 331/3 RPM



LADO B

- 1. MIL FELICIDADES Aguinaldo
 - 2. SE QUE VOLVERAS Truya
 - 3. LA BIEN PAGA Pasodoble
- 4. LA LECHONA VIUDA Truva
 - 5. EL SANTERO Seis Chorrao

5. EL SANTERO - Seis Chorrao

5. EL SANTERO - Seis Chorrao

5. SAN GERMAN RECORD, 89 Moore 51. B. M. H. H.



MERENGUES Y CUMBIAS con las guitarras y el ritmo del TRIO FONSECA

AP-66



Side A 33 1/3 R.P.M.

1.- CUANDO ME MUERA - Cumbion - (Julio San Juan)

2.- MORENITA - Merengue - (Julio San Juan)

3.- VOX A PADECER - Sonsonete - (Oscar Fajardo)

4.- LOCO ENAMORADO - Bolero - (D. R.)

5.- CANTO PROVINCIANO - Cumbión - (Julio San Juan)

THE SOUTHEASTERN RECORDS. HIMLEAM FLORIDE



MERENGUES Y CUMBIAS con las quitarras y el ritmo del TRIO FONSECA

AP-66



Side B 33 1/3 R.P.M.

- 1.- NO ME HAGAS SUFRIR Cumbion (Julio San Juan)
- 2.- LA QUISE MUCHO Merengue (Buitraguito)
- 3.- PROVINCIANITA Merengue (Faustino Hierro)
- 4.- EL COLLAR Sonsonete (Hector Bustos)
- 5.- FIEBRE LOCA Bolero (Oscar Fajardo)

MANUTATIURED BY SOUTHEASTERN RECORDS. HIALEAM, FLORIDA



LO MEJOR DE JULIO ERAZO

Lado 1



MLD - 2017

- 1 MI TINAJITA (Gustavo Rada)
- 2-MI CHOLITA (Gustavo Rada)

3- EL PALU GOL 4- PIQUE MODERNO (Julio Erazo) 5- VUELVE A MI (E. Cabellero) 6- PABLITO (J. Erazo) (3498) 87 MIAMI RECORDS DIST. CORP. MIAMI



LO MEJOR DE JULIO ERAZO

Lado 2



MLD - 2017

1 - DOÑA CHEPA (J. M. Peñaranda)

2-EL OJO PELAO (J. M. Pefiaranda)

3- MARIA Y SU FA (Julio Erazo)
4- PUYA PUYARA (Julio Erazo)
5- SIN ESPERANZA (Julio Erazo)
6- SIRVIENTAS MODERNAS (J. Erazo)
(3499)

MIAMI RECORDS DIST. CORP.

THE ROBERT PATTERSON SINGERS "GIVE HIM A CHANCE"

PRODUCED BY GEORGE BUTLER

Veep



VPS 16532 SIDE 1 VPS 16532 A STEREO

- 1. GIVE HIM A CHANCE
- (M. LANE) 3:02 2. I'VE GOT JESUS

(ARR. BY R. PATTERSON) 3:16
5. I THANK MY LORD (HE BROUGHT ME FROM A LONG WAYS)
(ARR. BY R. PATTERSON) 2:33
6. TOP OF THE MOUNTAIN
(ARR. BY R. PATTERSON) 2:15

UNITED ARTISTS RECORDS INC.

THE ROBERT PATTERSON SINGERS "GIVE HIM A CHANCE"

PRODUCED BY GEORGE BUTLER





VPS 16532 SIDE 2 VPS 16532 B STEREO

- 1. COME TO JESUS (HE WILL DELIVER YOU) (R. PATTERSON) 2:42
- 2. LET NOT YOUR HEART BE TROUBLED (R. PATTERSON) 2:54
- (R. PATTERSON) 2:52 PITY AND A SHAME

4. A PITY AND A SHAME
(M. WILLIAMS) 3:18
5. GREAT DAY COMING
(R. PATTERSON) 2:07

ON OR
UNITED ARTISTS RECORDS INC.

PARKWAY

RECORDS

AMERICAN FOLK SONGS
RAUN MacKINON

Side 1 SP-7024



STEREO 331/3 RPM (SP-7024-A)

- 1. HOUSE CARPENTER (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 2:49
- 2. LITTLE DAVID (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 2:07
- 3. WAY FARING STRANGER (Raun MacKinnon)
 Cameo-Parkway Publ. (BMI) 2:16
- 4. THE TREES THEY DO GROW HIGH (Raun MacKinnon)
 Cameo-Parkway Publ. (BM) 3:43
- FREIGHT TRAIN (Elizabeth Cotton) Melody Trails, Inc. (BMI) 1:52
- 6. I KNOW WHERE I'M GOING (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 1:41
- 7. BONNIE, EARL OF MURRAY (Raun MacKinnon)
 Cameo-Parkway Publ. (BMI) 2:14

PARKWAY

RECORDS

AMERICAN FOLK SONGS RAUN MacKINON

Side 2 SP-7024



STEREO 331/3 RPM (SP-7024-B)

- 1. PRETTY POLLY (Raun MacKinnon)
 - Cameo-Parkway Publ. (BMI) 2:30
- 2. WHAT SAYS THE HEART (Raun MacKinnon)
 Cameo-Parkway Publ. (BMI) 2:20
- 3. TRUE LOVERS FAIRWELL (Raun MacKinnon)
 - Cameo-Parkway Publ. (BMI) 2:10
 MARY WORE THREE LINKS OF CHAIN
- (Raun Mackinnon) Cameo-Parkway Publ. (BMI) 1:45
- 5. DINKS BLUES (Raun MacKinnon)
 Cameo-Parkway Publ. (BMI) 3:49
- 6. LEATHER WING BAT (Raun MacKinnon) Cameo-Parkway Publ. (BMI) 1:36
- 7. GREENWOOD SIDE (Raun MacKinnon)
 Cameo-Parkway Publ. (BMI) 2:35
 - PARIS IN

VESUVIUS

Reg.

TONY DALLARA SINGS

TONY DALLARA

(Orchestra: EZIO LEONI)

4408 A 331/3 R.P.M. STEREO VOCAL



Recorded In Italy By: GURTLER

1 - BAMBINA BAMBINA (Dallara-Mogol-G. Libano) 2:30

2 - PRIMO AMORE (Simoni-Lavagnino) 2:21

2 - PRIMO AMORE (Simoni-Lavagnino) 2:21
3 - BACI BACI (Phillips-Vance-Dallara-Mogol) 2:27
4 - AMIAMOCI COSI' (Locatelli-De Ponti) 2:15
5 - MI SENTO IN ESTASI
(Robuschi-Stellari) 2:21
6 - NULLA RIMPIANGERO
(Notorius-dumont) 2:06

RECORDS - A DIVISION OF METRO. GOLDWARM.

VESUVIUS

TONY DALLARA SINGS

TONY DALLARA (Orchestra: EZIO LEONI)

4408 B 331/3 R.P.M. STEREO VOCAL



Recorded In Italy By: (BIEM)

- CATERINA (Shuman-Bower-Pinchi-Dallara) 2:01

2 - COME TE (Testoni-Camis) 2:30

3 - POVERI MILIONARI (Verde-Trovajoli) 2:29

4 - CONDANNAMI (Testoni-Abbate-Panzuti) 2:38

5 - SONO PAZZO DI TE

(Abbate-Futur) 1:56

6 - NON E' COSI' (Vantellini) 2:20

MGM

RECORDS - A DIVISION OF METRO. GOLDMAN.



Unauthorized Duplication is a violation of applicable laws

SIDE A



33 1/3

THE ARGUMENT PART I

BY MICHEAL ASOUNA

WRITTEN BY SUGAR ALOFS

Executive Producer Herbert Sam De Suzo

Music Arranged By Leston Paul

Records Mix By Sunset Studio

DD 002 -89



Unauthorized Duplication is a violation of applicable laws

SIDE B

33 1/3

PUBLIC ADVISE PART 2

BY MICHEAL ASOUNA

WRITTEN BY SUGAR ALOES

Executive Producer Herbert Sam De Suzo

Music Arranged By Leston Paul

Records Mix By Sunset Studio

DD 002 -89



Dialogue - La Malassis - Le Toxin -La Gaubade - La Changeante - L'heureuse Hymen -L'amant content (12:03)

H25018

Side 1

BOISMORTIER

2. DAPHNIS ET CHLOE

(16:40) Marche - Menuet - Contredanse Air - Gavotte - Loure - Bourree - Musette Tambourin:

WALTER GERWIG, Lute

Chamber Orchestra
EMIL SEILER, Conductor

EMIL SEILER, Conductor

A DIVISION OF METRO-GOLDWYN-MAYER, INC. Made in U.S.A.



MICHEL de la BARRE

1. SUITE IN G MAJOR FOR FLUTE

(10:12)Grave - Vivement - Tempo 1 - Chaconne GUSTAV SCHECK, Fluxe

Side

JEAN MARIE LECLAIR

2. SONATA FOR VIOLIN & CONTINUO, "LE TOMBEAU"

Grave - Allegro ma non troppo -Gavotte (grazioso) - Allegro

MGM RECORDS . 4 DIVISION OF METRO-GOLDWYN-MAYER, INC. Made in J.S. M. C. M. C. Made in J.S. M. C. M

VICENTICO VALDES "CANTA AL AMOR"





L 31065 SIDE 1 COMPATIBLE STEREO

1. HOY LOGRE TENERTE (L. Garcia) (2:48)

2 S! YO PUDIERA CONVERSAR CON DIOS

(N. Ned-Spanish lyric C. Alonso) (BMI) (3:04) 3. SONE CONTIGO (J. B. Tarraza) (BMI) (3:06)

4. YO NO DEIO DE AMARTE

(T. Fergo) (BMI) (2:28) 5. FANTASMA DE AMOR (H. Gonzales) (3:30)

5. FANTASMA DE AMOR (H. Gonzales) (3:30)

A Vinco Production

Orch. cond. by Vicente Valdes

Arranged by Joe Cain

ARTISTS RECORDS, INC. • A TRANSAMERICA COMPANY • NEW YORK B. M.Y.

VICENTICO VALDES "CANTA AL AMOR"





L 31065 SIDE 2 COMPATIBLE STEREO

1. LA MANO (R. Cabrera-A, Martinez) (BMI) (2:53)

2 SONE (C. Valdes Miranda) (BMI) (3:02) 3. POR AMOR (R. Solano) (BMI) (3:23)

MURMULLO (E. Rosell) (BMI) (2:49)

4. MURMULLO (E. Rosell) (BMI) (2:47 5. TANTO (P. Delgado) (BMI) (3:08)

5. TANTO (P. Delgado) (BMI) (3:08)

A Vinco Production
Orch. cond. by Vicente Valdes
Arranged by Joe Cain

ARRISTS RECORDS, INC. • A TRANSAMERICA COMPANY • NCW YORK 19. N.T.



LOGAN ENGLISH in American Folk Ballads

331/3 RPM MICROGROOVE



SIDE ONE MF 388

- 1. ROLL ON COLUMBIA 2:20
- 2. THE DEWY DENS OF YARROW 2:40

2. THE DEWY DENS OF TAKKOW 2:40

3. MULE SKINNER BLUES 2:55

4. RED CLAY COUNTRY 2:23

5. BUCK-EYE JIM 2:10

6. SHENANDOAH 2:40

7. THE TALKING FISHING BLUES 2:55

LOGAN ENGLISH, Vocal - Guitar

Eric Weissberg, Vocal - Guitar Banjo - Mandolin Marshall Brickman, Vocal - Fiddle - Bass



LOGAN ENGLISH in American Folk Ballads

331/3 RPM MICROGROOVE



SIDE TWO **MF 388**

- 1. THE DANCE SET 3:15
- 2. LITTLE BROWN DOG 2:18

2. LITTLE BROWN DOG 2:16
3. HE'S IN THE JAILHOUSE NOW 2:45
4. THE KENTUCKY MOONSHINER 1:25
5. MY LAST OLD DOLLAR IS GONE 2:22
6. PRETTY SARO 2:06
7. MOLE IN THE GROUND 1:37
8. KING'S HIGHWAY 1:42

LOGAN ENGLISH, Vocal - Guitar Banjo - Mandolin Marshall Brickman, Vocal - Fiddle - Bass Martin Lorin, Vocal

Marshall Brickman, Vocal - Fiddle - Bass Martin Lorin, Vocal

Or Copring Prohibited • Made in U.S.A. Monitor International Marshall Brickman, Vocal - Fiddle - Bass Martin Lorin, Vocal



AL COMPAS DE MIS RECUERDOS VARIOS ARTISTAS

S.E. 9383 LADO-A 33 1/3 R.P.M. ESTEREO R.I. 5731

2.- YO LA QUERIA PATITA-Vals
3.- HISTORIA DE MI VIDA-Vals
4.- LA FLOR DE LA CANELA-Vals
5.- JUANITA-Vals
6.- NUNCA PODRAN-Vals
7.- LIMENA-Vals
8.- IMAGINAC ON-Vals

Ver la relación de intérpretes, autores y editoras en la contratapa de este disco.

Industria Peruana · M. R.

AUTORES DI LAS OBRAS GRABADAS EN ESTE DISCO Y



AL COMPAS DE MIS RECUERDOS VARIOS ARTISTAS

S.E. 9383 LADO-B 33 1/3 R.P.M. ESTEREO R.I. 5731

1.- TRISTE DESPEDIDA-Vals
2.- IVIVA EL PERU Y SERENO! Vals

3.- MELGAR-Vais 4.- MI PERU-Vais

5. LA ROSA DEL PANTANO-Vals 6. DEJALO QUE SE VAYA-Vals 7. REGRESA-Vals

8, YA NO ME QUIERES Vais

Ver la relación de intérpretes, autores y editoras en la contratapa de este disco.

AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PR

Industria Peruana - M.R.

VESUVIUS Reg.

AMORI D'ALTRI TEMPI

("Romantic Songs of Yesteryear")

Vocalist: EMILIO PERICOLI (Orchestras: BRUNO CANFORIA and ILLER PATTACINI (*))

4404 A
BIEM
Recorded in Italy by:
RICORDI



STEREO
33½ R.P.M.

COME UNA SIGARETTA (Mascheroni-Mendes)
 SCETTICO BLUES (Rulli-De Filippis)
 COME UNA COPPA DI CHAMPAGNE (*) (Rampoldi-Borella)
 4. VIPERA (E. A. Mario)
 5. CIONDOLO D'ORO (Gualielmetti-Cherubini)

6. TANGO DELLA GELOSIA (Mascheroni-Mendes)
7. ADDIO TABARIN (Rulli-Borella)
8. IL TANGO DELLE CAPINERE

(Bixio-Cherubini)

Distributed By MGM RECORDS, NEW YORK

VESUVIUS

Reg

AMORI D'ALTRI TEMPI

("Romantic Songs of Yesteryear")

Vocalist: EMILIO PERICOLI (Orchestras: BRUNO CANFORIA and ILLER PATTACINI (*))

4404 B
BIEM
Recorded in Italy by:
RICORDI



STEREO 33½ R.P.M.

1. ABAT-JOUR (Cobianco-Neri)

2. COME PIOVEVA (*) (A. Gill-M. Testa)

3. VIOLINO TZIGANO (*) (Bixio-Cherubini)

4. ADDIO, SIGNORA I...(Simi-Neri

6. SIGNORINELLA (*) (Valente-Bovio)
7. CAPINERA (A. Giuliani)

8. FILI D'ORO (*) (Buongiovanni-Capurro)

Distributed By MGM RECORDS, NEW YORK



NEW ENGLAND CHESTNUTS 2

Rodney & Randy Miller

- 1. Ross' Reel/Lady of the Lake/ Forester's Hornpipe 5:15
- 2. Steamboat Quickstep/White Cockade/ New Rigged Ship 3:47
- 3. Road to Boston/Jenny's Gone to Linton 3:53
- 4. Glise de Sherbrooke/Whalen's Breakdown 4:05
- 5. Petronella/Green Mountain Petronella 5:09

©/P 1981 Alcazar Productions, Inc.



NEW ENGLAND CHESTNUTS 2

Rodney & Randy Miller

- 1. O'Donal Abhu/Rocks of Brae/ Meeting of the Waters 3:59
- 2. Maggie Brown's Favorite/Shetland Boston 3:53
- 3. The Gay Gordons/Farewell to the Glen 3:15
- 4. Fisher's Hornpipe 4:03
- 5. Heather Island/Amelia's Waltz* 5:49

* © Bob McQuillen 1981

©/P 1981 Alcazar Productions, Inc.

SPINNING LEAVES _OVF bridges for free marigolds © 2000 2000

SPINNING LEAVES northern 19hts a xale, of the cistor the marning transistor radio lonely firefly





RONDALLITA

PENSAMIENTO LUZ DEL ALMA MIA





1.LUZ DEL PENSAMIENTO(0, SOTO)3:20 2.EL BURRITO DE BELEN SE PERDIO(R. CABRERA)2:53 3. PRESAGIO (LUIS M. RIVERA)2:43 4.CAROLSITO(B.R.)2:15

5. MI CASITA(R. CABRERA)3:38

5. MI CASITA(R. CABRERA)3:38

OC 1977

PECORDS CALLE CERRA-626-SANT. P.R.

PENSAMIENTO LUZ DEL ALMA MIA





LADO B CN-LP 502 33 1/3 RPM STEREO

1.MI CABAÑA(R. CABRERA) 2:40 2.SANCOCHO ORIENTAL(LUIS M. RIVERA)2:58 3.EL GATITO SAPIRON(R. M. De MORALES)2:51 4.NEGRITA DE BARLOVENTO(R. CABRERA)3:08 5.LUZ DEL ALMA MIA(F.FELIX) 2:57

CARLINER P. 1977

P. 1977

RECORDS CALLE CERRA-626-SANT. P.R.

CARL FILIPIAK

Watric Thought

SIDE ONE **GEO-1001** All Songs BMI P 1988 Car-Fil Music STEREO

1. ELECTRIC THOUGHTS - 4:39 (Carl Filipiak)

2. 2 P.M. - 4:35 (Carl Filipiak)

3. THE GREAT SUSPENDER - 6:33

(Paul Soroka)

(Paul Soroka)

(Paul Soroka)

(Paul Soroka)

CARL FILIPIAK

Soctric Thought

SIDE TWO **GEO-1001**

All Songs BMI P 1988 Car-Fil Music STEREO

- BOP ROCK 5:00 (Carl Filipiak)
- 2. NO RETURN 3:36 (Carl Filipiak)
- 3. STRAIGHT RED 3:41

(Carl Filipiak)

4. OFF CENTER - 4:42
(Carl Filipiak)

(Carl Filipiak)

(Carl Filipiak)

SOUFFLE

TOGETHER AT LAST THE ORIGINAL BLIND BOYS AND THE GOSPEL HARMONETTES VOL. III

1.	GODS G	OODN	ESS		
	Original	Gospe	el Hai	mon	ettes
	Hermosa	a BMI	(Dor	othv	Love)

	2	:	4	4	
--	---	---	---	---	--

ide 1	\$0-2012
2. ELIJAH	2:27
Original Gospel Harmo Hermosa BMI (Dorthy	Love)
3. OH LORD (FIX IT) The Original Blind Boy	2:42
Hermosa Music BMI (J 4. YOU GOT TO MOVE	2:12
The Original Blind Boy Hermosa Music BMI (J	lohnny Fields)
5. JERICO WALLS Original Gospel Harmo	3:15 onettes
Hermosa Music BMI (I	Dorothy Love) 2:00
Original Gospel Harmo Hermosa Music BM	onettes II (Dorthy Love)
Listening Time	

Souffle

MACORD!

TOGETHER AT LAST THE ORIGINAL BLIND BOYS AND THE GOSPEL HARMONETTES VOL. III

1. PRECIOUS MEMORY	3:40
Original Gospel Harmonettes	
Roberta Martin Studios (Roberta	Martin)

Side 2

SO-2012

2.	LOOKING FOR A HOME	3:13
	Original Gospel Harmonettes	
	Roberta Martin Studios (Roberta Mar	tin)
3.	THE WORLD HAS CHANGED	2:34
	Original Gospel Harmonettes(Dorthy	Love)

Hermosa Music BMI
4. POWER OF THE HOLY GHOST 2:56
Original Gospel Harmonettes(Dorthy Love)
Hermosa Music BMI

5. THIS FRIEND JESUS 1:57
The Original Blind Boys (Johnny Fields)
Hermosa Music BMI

6. COMING UP THRU THE YEARS 2:55
The Original Blind Boys (Johnny Fields)
Hermosa Music BMI

Listening Time 17:35



La Canción de Los Andes Dúo BENITEZ VALENCIA

33%



550.002-A

- 1. DOLENCIA.

 2. LA CANCION DE LO.

 3. OJOS AZULES

 4. NAUFRAGO
 5. DESDICHAS
 6. HOJA SECA

 Industria Ecuatoriana

 Industria Ecuatoriana



ONDADOR

La Canción de Los Andes

Dúo = BENITEZ VALENCIA



550.002-B

1. LA NARANJA
2. ANGEL DE LUZ
3. A LA MADRUGADA
4. DESDE EL CORAZON
5. O J E R A S
6. EL SALINERO

Industria Ecuatoriana

Industria Ecuatoriana



JA, DAS HABEN DIE MAENNER SO GERNE

Der flotte Franz und seine Bierbrummer

Long Playing 331/3 RPM



STEREO FLPS 1461-A

JA, DAS HABEN DIE MAENNER SO GERNE
(Bader-Braun-Steeven)
ALLES WEGEN DIR (Seit viersehn Tagen)
(Bader-Braun-Steeven)
ES ZOGEN DREI BURSCHEN WOHL UEBER
DEN RHEIN (Frau Wirtin)
(Bader-Braun-Steeven)
WIR BLEIBEN EWIG SO JUNG WIE HEUTE
(Bader-Braun-Steeven)
DAS BOLLE-LIED
(Bader-Braun-Steeven)
DAS BOLLE-LIED
(Bader-Braun-Steeven)
DAS BER, DAS LAEUFT UND LAEUFT
(Quantz-Schiffer)



RECORD COMPANY NEW YORK, U.S.A.

JA, DAS HABEN DIE MAENNER SO GERNE

Der flotte Franz und seine Bierbrummer DIE NACHT IST NICHT ALLEIN ZUM SCHLAFEN DA (Mackaben-Hesse) HEUT WAR ICH BEI DER FRIEDA

Long Playing 331/3 RPM



GOLDEN TONE STEREO FLPS 1461-B

(33-0114-B-ST)

WENN DU NICHT KANNST, LASS MICH MAL (Koerner-Gruenba
ICH BIN SO SCHARF AUF ERIKA (Bootz-Karlick)
HEUT GEHN WIR MORGEN ERST INS BETT
(Nelson-Gilbert-Neubach)
HEUT IST DIE KAETE ETEPETETE (Profes-Stransky-Rotter)
DU BIST ALS KIND ZU HEISS GABADET WORDEN
(May-Schwarz-Pflanzer)
MEIN PAPAGEI FRISST KEINE HARTEN EIER (Kollo-Frey)
ES GEHT DIE LOU LILA (Katscher-Beda)
AUF WIEDERSEHN, HERR DOKTOR (Kaper-Rotter)
ICH HAB' FUER DICH 'NEN BLUMENTOPF BESTELIT
(Bootz-Karlick)
VAETER HABEN IMMER DURST (Brauer-Strand)
AUF DEM BAUME, DA HAENGT 'NE PFLAUME
(Komzak, Bearb: Heyer).
WENN DU DENKST, DER MOND GEHT UNTER





ADDIE.O ALL STAR PROMOTIONS RECORDS

003 B.M.I. SIDE A 7:12

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ADDIE.O
PROMOTIONS

MIND YOUR BUSINESS

DARKIE

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ADDIE.O ALL STAR PROMOTIONS RECORDS

003 B.M.I. SIDE B 7:02

PRODUCED
BY ALL STAR
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PROMOTIONS

CRISIS G.FRANCIS

DARKIE

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WHOA MULE Lee Sexton

RECORDINGS

SIDE 1

JA-0051

CHARMIN' BETSY - 2:04 SHADY GROVE - 1:15

NUBBIN RIDGE - 1:25

FOX CHASE - 1:27

OLD KENTUCKY HOME - 2:01

GRAY EAGLE - 1:30
HOOK AND LINE - 1:00
GOIN' ROUND THIS WORLD - 2:43
JENNY GET AROUND - :54
LEE BOY BLUES - 1:16

RECORDINGS, 306 MADISON ST., WHITESOURCE, WHITE

WHOA MULE Lee Sexton

RECORDINGS

SIDE 2

JA-0051

CANEY CREEK - 1:31 JOHN HENRY - 2:29 THE OLD SPINNING WHEEL - 2:03

> HEY JOHN D -: 42 **BUCK CREEK -: 56**

FAREWELL BLUES - 2:06
EIGHT MORE MILES - 1:32
DROP THUMB BANJO - 1:00
CUMBERLAND GAP - 1:13
WHOA MULE - 2:24

**RECORDINGS, 306 MADISON ST., WHITESBURG, TARGET ST., WHITESBURG, WHITESBUR

the

INTENTIONS

INSIDE

OUT

33 1/3 RPM STEREO



SIDE 1 CO-X1149-A

1. Not Tonight	3:44
2. Nothin' Left At All	3:10
3. New Joke	3:18
4. Rip It Up	4:57
5. Don't Talk Down	3:11

All songs Watson/McClench except
"Not Tonight" and "New Joke"
Watson/McClench/Rogers

PRODUCED BY the INTENTIONS

@ @ 1983 new joke music



OUT

INSIDE

33 1/3 RPM STEREO



SIDE 2 CO-X1149-B

1. War	2:56
2. You're The One	3:46
3. Murder, Murder	2:02
4. Never Had Much	4:26
5. Inside Out	4:12

All songs Watson/McClench

PRODUCED BY the INTENTIONS

© @ 1983 new joke music

BANDA MUNICIPAL DE QUITO

- * 1.MIRA, MIRA-Cumbia (Ch. Novarro)
 - 2. SUELTALA PAº QUE SE DEFIENDA-Pompo (Luis González)



LP-12-133

FABRICACION ORDENADA POR EL DEPARTAMENTO DE EDUCACION Y CULTURA DE LA MUNICIPALIDAD DE QUITO



RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FO-NOGRAFICO Y DE LOS AUTORES DE LAB OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCIÓN, RADIO-DIFUSION, EJECUCION Y UTILIZACION PUBLICA.

FABRICADO POR (See GUAYADUII, ECUADOR)

2241-PRO-12 * SADRAM

(P) 1968

3.NO-Bolero (A.Manzanero)

4. LA DANZA DE LA CHIVA-Cumbia (Miguel A. Rodríguez)

> * 5.ASI, ASI-Bolero (Abilio Bermudez)

6. LAS TROMPETAS — Cumbia (Derechos Reservados)

BANDA MUNICIPAL DE QUITO

* 1.EL CHULLA QUITEÑO~Pasacalle (Alfredo Càrpio)

* 2. CHOLA CUENCANA-Pasacalle (R. Carpio A.)



LP-12-133

FABRICACION ORDENADA POR EL DEPARTAMENTO DE EDUCACION Y CULTURA DE LA MUNICIPALIDAD DE QUITO

RE NO EN

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[FABRICADO POR (1980) GUAYAQUIT ECUADOR]

2242-PRO-12 * SADRAM

P 1968

3.RIOBAMBEÑITA-Pasacalle (Guillermo Vazquez)

*4. GUAYAQUIL DE MIS AMORES Pasillo (Nicasio Safadi)

*5.AMBATO TIERRA DE FLORES-Pasacalie (Carlos A.Rubira infante) 6.ALMA LOJANA-Pasillo (C.Oleda D.)

DIGITAL-B



Produced by: Bobby Digital M. Jemeison Arranged by:

V.P. RECORDS 170-21 JAMAICA AVE MAICA, N.Y. 11432

TILL A KISS YOU

JIMMY LONDON

JIMMY LONDON

Unauthorized duplication is a violation of applied by the state of t



PRD-802-B

Produced by: **Bobby Digital**

M. Jemeison Arranged by: Bobby Digital Steelie & Cleevie

Distributed By: V.P. RECORDS 190-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

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DEAN FRAZER

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Produced By COURTNEY COLE



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SINGING TEETH & TONY CURTIS

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STRANGE NIKEY SIMSON

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MORGAN HERITAGE

A 51 - A Side 331/3 RPM





DREAMS CAN BECOME REALITY

(P. Morgan & Morgan Heritage)

- 1. Radio Mix 12"
- 2. Acappella Mix
 - 3. DanceHall

Produced by: Peter Morgan & Morgan Heritage (for Morgan Productions) Recorded & Remixed at 71 Recording Studio Remixed by K-Cut for Scratch and Source Productions Inc. Denroy Music ASCAP 1992 Dist. By: SURE SHOT

Tel. # (718) 859-2988



MORGAN HERITAGE

B 51 - B Side 331/3 RPM





7 3466-61111-1 3

HOW CAN I LOVE SOMEONE

(D. Wilson)

- 1. Radio Mix 12"
- 2. Acappella Mix

3. Dub Mix

Produced by: Denroy Morgan & Computer Paul (for Morgan Productions)

Recorded & Remixed at 71 Recording Studio Remixed by Bill Bell & Larry DeCarmin JAMRAC RECORDS/1968

Dist. By: SURE SHOT Tel. # (718) 859-2988





Distributed by SURE SHOT (718) 859-2988 Arranged by DANOVAN NEWBY TREVOR FLOWERS **Published** KA-CHA MUSIC

SLOW DOWN (D.J. VERSION) **IHEKA-CHAMA &** WILLIE WINKLE



WILD FIRE **Brown & Holt**

TRDLP 111585A Side A 33 1/3



Produced By: Tad A. Dawkins John Holt & Dennis Brown **Executive Producers** Tad Dawkins Peter Dawkins & Tad Dawkins JNR.

1. MY BEST GIRL 4:53 2. WILD FIRE 4:30 3. I'LL NEVER FALL IN LOVE AGAIN 3:43 4. TELL ME WHY 4:13



WILD FIRE **Brown & Holt**

TRDLP 111585B Side B 33 1/3



Produced By: Tad A. Dawkins John Holt & Dennis Brown **Executive Producers** Tad Dawkins Peter Dawkins & Tad Dawkins JNR.

- 1. TRUE BELIEVER IN LOVE 4:03 2. EMERGENCY 3:59 3. RELOAD 5:07
- 4. NOBODY CAN PLEASE ME 4:05 5. FOLLA FASHION

5. FOLLA FASHION

Unauthorized Duplication is a Violation of Aplicable Laws / PUB. Dawkins,
Brown & Holt Music ⊕ 1985

All Musical Composition Owned by
Tad's Record Ltd.
London England

NASHBORO RECORDS

WARNING

Unauthorized Reproduction, Prohibited By Federal Law & Subject to Criminal Prosecution

Nashboro 7166

Produced By Shannon Williams (Nb-7166-A)



SIDE 1 (A) STEREO

R

@ 1976 Nashboro

DRY BONES REV. WILLINGHAM

- I. DRY BONES (PD)
- 2. A PRAYER FOR YOU
- (R. Willingham-Strange Music SESAC) 3. GOT TO LIVE A CLEAN LIFE
- (R. Willingham-Strange Music SESAC)
- 4. IT'S ALRIGHT
 - (R. Willingham-Strange Music SESAC)
- 5. JESUS IS COMING BACK

5. JESUS IS COMING BACK
(R. Willingham—Strange Music SESAC)
(R. Willingham—Strange Music SESAC)

OOLAND ST., NASHVILLE, TENN. 37206

NASHBORO RECORDS



WARNING

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Nashboro 7166

Produced By Shannon Williams (Nb-7166-B)



@ 1976 Nashboro

DRY BONES

REV. WILLINGHAM

- 1. FEED ME JESUS (PD)
- 2. REV. WILLINGHAM PRAYS FOR THE PEOPLE (R. WIllingham—Strange Music SESAC)
- 3. NO CHARGE
 - (H. Howard-Wilderness Music BMI)
- 4. ONE OF MY FAVORITE PSALMS (PD)
- 5. A PRAYER TO KEEP YOU

1011 WOODLAND ST., NASHVILLE, TENN. 31206

Something Special

ROY MEYER SWINGERS

STEREO



SIDE 1

ACADEMY AWARD WINNERS (14:52)

- 1. Moon River
- 2. Raindrops Keep Fallin' On My Head
- 3. Days Of Wine And Roses
- 4. In The Cool, Cool, Cool Of The Evening
- 5. You'll Never Know
- 6. Never On Sunday

Piano - Roy Meyer, Bass - Bill Chant, Guitar - Vic Jurez, Drums - Boù Tilli

CO 4797 A

Something Special

THE ROY MEYER SWINGERS

STEREO



SIDE 2

ARTHUR KENT HITS (15:59)

- 1. Bring Me Sunshine
- 2. Lost In The Night
- 3. Millions Of Roses
- 4. The End Of The World
- 5. Medley 8 more hits

Piano - Roy Meyer, Bass - Bill Chant, Guitar - Vic Jurez, Drums - Don Hunt

CO 4797 B

C.Bailey
(Remix)
(Raw Cut)

(Raw Cut) CAPELTON

SIDE A 40022



33-1/3-RPM

FOOD

C.Bailey (Remix)

(Radio Cut)

CAPELTON

Produced by Chris Goldfinga Remixed by Roger Worries Track by Neptune from Ludacris

SHOW OFF

(Remix)

(Track by Neptune)

(Remix) (Track by Neptune) SIZZLA

SIDE B 40022

33-1/3-RPM

FOOD MI

C.Bailey (Mikey 2000 Dance Hall Mix)

CAPELTON

Track by C.Clarke Produced by Chris Goldfinga Remixed by Roger Worries



(C)(P)1995 Prod. By Shocking Vibes Crew Exec. Prod. Patrick Roberts VPRD-5652-A





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(305) 968-4744

EASY FISAY

(C. Campbell)

Terror Fabulous

5 Shocking Vibes

(C)(P)1995
Prod. By Shocking Vibes Crew
Exec. Prod. Patrick Roberts
VPF D-5652-AA



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PRESSURE DEM

(M. Wolf/P.Tyrell)
Tanto Metro

Tanto Metro VERSION

STEELY CLEVIE

RECORDS

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& ' Jet Star Records (U K (441)961 5818 VPRD 449-A Side A 45 R.P.M.

Arranged & Produced by Steely & Clavis
For S & C
Productions
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STEELY CLEVIE

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Jet Star Records (1) K (441) 961 5818

VPRD 449-B





Produced by

Steely & Clevie For \$ & C

Productions

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VERSION STEELY & CLEVIE

Produced & Arranged by Prince Miller

SIDE A JUD 65

Prince Miller

MULE TRAIN

PRINCE MILLER

Marketed & Distributed by World Enterprise Records 4905 Church Avenue Brooklyn, N.Y. 11203 (718) 282-7746/282-7709
Telex: 4973708WORLDUI
Fax: 4698056

Fax: 4698056

Produced & Arranged by Bunny Lee

SIDE B

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AG98056 Marke World L 4905 Chu. Brooklyn, N. (718) 282-774 Telex: 4973708



Prod. by: Sly Gordon & Robbie Shakespear

Brian & Tony Gold & Red Dragon



REGORDS

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Prod. by: Sly Gordon & Robbie Shakespear



Beenie Man



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VPRD5802 A



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FOR THE GIRLS

(M. Wolfe / T. Garrick)

Tanto Metro



(C)(P)1995
Prod. By Shocking Vibes Crew
Exec. Prod. Patrick Roberts

VPRD5802 B



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FL. 33023
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SEAM FISH

(M. Wolfe / T. Garrick)

Tanto Metro Version / Beetle Juice

JAY
CALDWELL
&
THE GOSPEL
AMBASSADORS
HE TOUCHED ME AND
MADE ME WHOLE

SIDE 1
331/3 RPM
PRAY RECORDS



P-53088

1. HE TOUCHED ME • P.D.
2. SOMEBODY CALLED MY NAME
(Bill Moss Sr. - I.A.M. Pub. - Bilmo Music BMI)
3. TRAMP ON THE STREET • P.D
4. WE'LL UNDERSTAND IT BETTER, BYE & BYE • P.D.

JAY
CALDWELL
&
THE GOSPEL
AMBASSADORS
HE TOUCHED ME AND
MADE ME WHOLE

SIDE 2 331/3 RPM PRAY RECORDS



P-53088

1. I'VE GOT A FEELING • P.D.
2. ALL ON THE ALTAR • P.D.
3. PRECIOUS MEMORIES • P.D.
4. DRINKING OF THE WINE • P.D.



TIMOTHY EDWARDS ENTERTAINERS PRESENTS CAROUSEL

STEREO GA-1115 A



SIDE 1

- (1) OVERTURE
- (2) WHEN I MARRY MR. SNOW
- (3) IF I LOVED YOU
- (4) JUNE IS BUSTIN' OUT ALL OVER
- (5) WHEN I MARRY
- (6) WHEN THE CHILDREN ARE ASLEEP
- (7) BLOW HIGH, BLOW LOW

FULL DYNAMIC RANGE RECORDING
ALLEN ASSOCIATES
PLYMOUTH, CONNECTICUT



TIMOTHY EDWARDS ENTERTAINERS PRESENTS CAROUSEL

STEREO GA-1115 B



SIDE 2

- (1) SOLILOQUY
- (2) A REAL NICE CLAM BAKE
- (3) WHAT'S THE USE OF WOND'RIN'
- (4) YOU'LL NEVER WALK ALONE
- (5) BALLET
- (6) GRADUATION

FULL DYNAMIC RANGE RECORDING
ALLEN ASSOCIATES
PLYMOUTH, CONNECTICUT



TIMOTHY EDWARDS SCHOOL 1980 ENTERTAINERS

PRESENT

THE SOUND OF MUSIC - directed by Ralph E. Graner

GA/1108



Side 1

- 1. Preludium
 - a. Dixit Dominus
 - b. Morning Hymn
 - c. Angelus Bells
 - d. Alleluia
- 2. The Sound of Music
- 3. Maria
- 4. My Favorite Things
- 5. Do-Re-Mi
- 6. Sixteen Going on Seventeen

Full Dynamic Range Recording Allen Associates Plymouth, Connecticut



TIMOTHY EDWARDS SCHOOL 1980 ENTERTAINERS

PRESENT

THE SOUND OF MUSIC - directed by Ralph E. Graner

GA/1108



Side 2

- 1. The Lonely Goatherd
- 2. How Can Love Survive
- 3. So Long, Farewell
- 4. Climb Ev'ry Mountain
- 5. Wedding Scene
- 6. Happy Wanderer
- 7. Edelweiss
- 8. Finale

Full Dynamic Range Recording Allen Associates Plymouth, Connecticut



HARRY AND JEANIE WEST

I NEED THE PRAYERS OF THOSE I LOVE OLD TIME SACRED PICKING & SINGING

OHS-90164 SIDE ONE



P) 1985

- 1. KEEP ON THE SUNNY SIDE (2:29)
- 2. I NEED THE PRAYERS OF THOSE I LOVE (3:30)
 - 3. ROW US OVER THE TIDE (4:12)
- 4. I DREAMED I SEARCHED HEAVEN FOR YOU (4:12)
 - 5. I HAVE FOUND THE WAY (2:33)
 - 6. SURELY I WILL (2:27)
 - 7. WHAT WOULD YOU GIVE IN EXCHANGE AECORDS - Box 10 FOR YOUR SOUL (5:48)

. Brighton



HARRY AND JEANIE WEST

I NEED THE PRAYERS OF THOSE I LOVE OLD TIME SACRED PICKING & SINGING

OHS-90164 SIDE TWO



P) 1985

1. PRECIOUS MEMORIES (4:03)

- 2. SHAKE MY MOTHER'S HAND FOR ME (4:04)
 - 3. THIS WORLD IS NOT MY HOME (3:32)
 - 4. WHERE THE ROSES NEVER FADE (3:21)
 - 5. IN HIS CARE (2:31)
 - 6. SUNNY SIDE OF LIFE (3:45)
 - 7. DON'T YOU HEAR **JERUSALEM MOURN (4:08)**

JERD. JERD. Pax 100

. Brighton

THE HAPPY SINGERS

LC-001 © 1981



SIDE 1 33 1/3 RPM STEREO

- 1.- EN NOU CHANTE
 - (R Phanord)
- 2.- KOUE NAN JEZU-KRI (R Phanord)
- 3.- FOK MA' ALE
- (R Phanord)
- 4.- KIKONK VLE DI MOUIN (R Phanord)

THE HAPPY SINGERS

LC-001 @1981



SIDE 2 33 1/3 RPM STEREO

- 1.- TRAVERSER A L' AUTRE BORD (R Phanord)
- 2.- TALE KONSA (R Phanord)
- 3.- VIVRE A DEUX (R Phanord)
- 4.- I'VE CORSSED OVER THE LAND
 (R Phanord)



HBRLP 0139 ©@1996

Produced by WILLIE LINDO Recorded & Mixed at **HEAVYBEAT STUDIO**

Published by HYWILL MUSIC (ÁSCAP)

45 RPM

Distributed by **HEAVYBEAT RECORDS** Tel: (305) 625-4941 Fax: (305) 624-8372 WebSite Address

http://www.caribmall.com/heavybeat/

I CAN FEEL LOVE

(W. Lindo/K. Lindo)

KASHIEF LINDO

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Produced by
WILLIE LINDO
Recorded & Mixed at
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B 45 RPM

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Tel: (305) 625-4941 Fax: (305) 624-8372 WebSite Address

WebSite Address http://www.caribmall.com/heavybeat/

I CAN FEEL LOVE -Dance Mix

(W. Lindo/K. Lindo)

KASHIEF LINDO

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Penthouse

Produced by D. Germain



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(Adapted)

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Penthouse

Produced by D. Germain





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Golden Anniversary JUBILEE HUMMINGBIRDS

Side A



GE815A

Published by: Michal's Music S.E.S.A.C. Produced by: Bishop J. Bobby Cole Larry Nix & Co.

1. Aman PD / Michal

2. Never Had A Love R. King

3. Stop Laughing At Your Fellow Man Rev. E. L. Whitaker

4. God That Never Change Rev. E. L. Whitaker



Golden Anniversary JUBILEE HUMMINGBIRDS

Side B



GE815B

Published by: Michal's Music S.E.S.A.C. Produced by: Dr. J. Bobby Cole Larry Nix & Co.

- 1. Jesus Is Waiting On Me
- 2. This Little Light of Mine PD / Michal
 - 3. Help Me To Make It

All Songs Published By Michal's Music S.E.S.A.C.

2460 Bovle #B Memphis, TN 3811A



DUMY PRODUCTIONS

сини степів

SIDE 1 STEREO



DU 7406 (MS-10773)

- **ЧЕРЕВИЧКИ** 1) нар.
- ГАНЮ, МОЯ ГАНЮ нар. 2)
- 3) ГАЛИЧАНОЧКА - Е. Вовк - Т. Красюк
- А КАЛИНА нар. 4)
- 5) ПОНАД ПРУТОМ - Д. Циганко
- ПІЛ ВИШНЕЮ Т. Дідусь 6)



DUMY **PRODUCTIONS**

СИНИ СТЕТІВ

SIDE 2 **STEREO**



DU 7406 (MS-10774)

- СИРОМ ПИРОГИ
- 2) У ВИШНЕВОМУ САДОЧКУ нар.
- 3) ЧЕКАННЯ П. Процько-О.Богачук
- ВСТИДУ ТИ НЕМАСШ Т. Лідусь
- ЛЕБЕДІ МАТЕРИНЬСТВА сл. В. Симоненка, муз. А. Пашкевича
- 6) HI/HI нар.
- ЗІРВАЛАСЯ ХУРТОВИНА муз. В.Витвицький

THE JOURNEYMEN

SPREAD THE NEWS

TSRC-7310291 STEREO



331/3 RPM Side One

- 1. SPREAD THE NEWS-2:18
- 2. KING JESUS-3:13
- 3. HOW GREAT THOU ART-3:23
- 4. BATTLE HYMN OF THE REPUBLIC—4:46 (Piano Solo)
- 5. PICK UP THE PIECES-2:44

Tri Stole Recording Company - Kingsport, Tenn 316th

THE Journeymen

SPREAD THE NEWS

TSRC-7310291 STEREO



331/3 RPM Side Two

- 1. AMERICA TRILOGY-4:11
- 2. THAT DAY IS ALMOST HERE-2:03
- 3. HOUSE OF GOLD-3:31
- 4. PILGRIMS JOURNEY-3:28
- 5. HILL CALLED MT. CALVARY-3:27

17: State Recording Company - Kingsport, Tenn. 31604

CONCERT RECORDS

"PRAISING GOD IN SONGS"

MT. SINAI BAPTIST MASS CHOIR

- 1. JESUS I'M DEPENDING ON YOU (Milton Brunson) Lead. Arnetta Aiken
- 2. ALL I WANT TO DO IS LOVE YOU LORD (Rev. A.J. Collins) MASS CHOIR

SIDE ONE **VOLUME ONE** RECORDED LIVE ON LOCATION



C-00105-LP STEREO THIS RECORD IS NOT FOR COMMERCIAL SALE

WOMEN IN WHITE WITH BERNARD PINDER

- 3. IT'S MY DESIRE
 - (J. Cleveland) Lead, Joyce Cottman & Bernard Pinder
- 4. LORD HERE WE ARE AGAIN (Not Known) WOMEN IN WHITE

BETHANY BAPTIST DANIEL, JACKSON, & MALE CHORUSES 5. MERCY

- (Not Known) Lead, Lisy Nicherson
- 6. LIFE'S RAILWAY
- (Public Domain) THE CHORUSES
- 7. ONE DAY AT A TIME
 - (Not Known) Lead, Ocie Grant (SENIOR CHOIR)

CONCERT RECORDS

"PRAISING GOD IN SONGS"

ST. LUKE'S CHURCH

8. OH I WANT TO SEE HIM (Unknown) SENIOR & MALE CHORUS, Lead, Donna Rice

9. THE POWER OF GOD
(Not Known) ST. LUKE'S CHORAL ENSEMBLE, Lead, Martin Hollis

SIDE TWO VOLUME ONE RECORDED LIVE ON LOCATION



C-00105-LP STEREO THIS RECORD IS NOT FOR COMMERCIAL SALE

UNITY BAPTIST MASS CHOIR 10. UNCLOUDY DAY

(Public Domain) Lead, Faith Tull

11. JUST A LITTLE WHILE

(Unknown) DEACON WM. THORPE

ST. DANIELS METHODIST 12. TESTIFY

(Unknown) YOUTH CHOIR, Lead, Jason Miller

13. WHEN WE ALL GET HEAVEN

(Public Domain) MALE CHORUS, Lead, John Miller, Jr. & John Mason

FAIRVIEW BAPTIST HOLLMAN'S GOSPEL CHORUS

14. I'M GOING THROUGH

(Robin Most) Lead, Alma Thompson

15. COMMITTED TO JESUS CHRIST (Robin Moat) Lead, James Taylor

SOMETHING ON MY MIND VOICES OF UNITY

Recorded "Live"



Sun Shine Smile

Productions



33 1/3 RPM STEREO SIDE ONE (NR12590-1)

- 1. EVERYTHING'S ALRIGHT (7:00)
 Solo: Deidre Carson
- 2. I COME TO PRAISE THE LORD (5:34)
 Solo: Angela Ivey
- 3. HE'S ALWAYS THERE (4:31) Solo: Dennis Wiley
- 4. REJOICE! REJOICE! (3:20)
- 5. I'VE FOUND A WAY (4:13)
 Solo: Nadine Stephens

All selections composed and arranged by: Dennis W. Wiley (BMI).

P © 1981 Dennis W. Wiley.

SOMETHING ON MY MIND

VOICES OF UNITY

Recorded "Live"



Sun Shine Smile

Productions



33 1/3 RPM STEREO SIDE TWO (NR12590-2)

- 1. SOMETHING ON MY MIND (4:35) Solo: Teresa Ray—
- 2. KNOCK ON HIS DOOR (5:31)
 Solos: Joseph Brown/Jean Carson
- 3. GONNA STAY BY YOUR SIDE (8:45)
- Solos: Dennis Wiley/Deloris Williams
- 4. LORD, TAKE MY HAND (5:19) Solo: Shirley Ivey

All selections composed and arranged by: Dennis W. Wiley (BMI). Lyrics to "Knock On His Door" by: Shirley Schmidt (BMI).

P © 1981 Dennis W. Wiley.

Side Stereo

RL 25172

RL 25172 A

Sibelius

LEGENDS, Op.22 (Lemminkäinen Suite)

Breitkopf & Härtel (Ldn) Ltd./M.C.P.S.

- 1. Lemminkäinen and the Maidens of the Islands
- 2 The Swan of Tuonela



Red Seal

SCOTTISH NATIONAL ORCHESTRA SIR ALEXANDER GIBSON, Conductor

Edwin Paling, <mark>Leader</mark> Susan Tyte, **Cor Anglais** Adrian Shepard, **Cello**

P 1979 RCA Limited

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Side 2 Stereo

RL 25172

Sibelius

LEGENDS, Op.22 (Lemminkäinen Suite)

Breitkopf & Härtel (Ldn) Ltd./M.C.P.S.

- 1 Lemminkäinen in Tuonela
- Lemminkäinen's Homeward Journey



Red Seal

SCOTTISH NATIONAL ORCHESTRA SIR ALEXANDER GIBSON, Conductor

Edwin Paling, Leader

P1979 RCA Limited

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DIGITAL RECORDING

Leoš JANÁČEK

Orchestral Works



SIDE 1 STEREO

7008-1 (6.220362)

1. Danube **

- a. Andante (3:42) b. Adagio (5:31)
- 2, Incidental Music to Schluck und Jau
- a. Andante (4:22) b. Allegretto (4:47)

Slovak Philharmonic Orchestra Libor Pešek, Conductor ** Jana Valášková. Soprano

- * * Jana Valaskova, Sopranc * * Zdeněk Husek, Viola
- @1986 Records International @1986 Records International

MADE IN JAPAN



DIGITAL RECORDING

Leoš JANÁČEK

Orchestral Works





SIDE 2 STEREO

3. Moravian Dances

a. Kožich (2:58) b. Kalamajka (0:57) c. Trojky (1:17) d. Silnice (2:02)

e. Rožek (1:32)

4. Suite, Op. 3

a. Con moto (2:41) b. Adagio (5:29)

c. Allegretto (2:24) d. Con moto, Allegro (2:30)

Slovak Philharmonic Orchestra Libor Pešek, Conductor

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MADE IN JAPAN





Side Stereo

RL 25136(2)

RL 25136(2) A

JEAN SIBELIUS - TONE POEMS

Jean Sibelius

EN SAGA Op.9

LUONNOTAR Op.70



Red Seal

SCOTTISH NATIONAL ORCHESTRA

PHYLLIS BRYN-JULSON, Soprano SIR ALEXANDER GIBSON, Conductor All titles published by Breitkopf & Härtel (Ldn) Ltd./MCPS

P 1978 RCA Limited

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Side 2 Stereo

RL 25136(2)

RL 25136(2) B

JEAN SIBELIUS — TONE POEMS

Jean Sibelius

FINLANDIA Op.26 No.7

VÄRSÄNG (Spring Song) Op.16



Red Seal

THE BARD Op. 64 THE DRYAD Op.45, No.1

SCOTTISH NATIONAL ORCHESTRA

SIR ALEXANDER GIBSON. Conductor

All titles published by Breitkopf & Härtel (Ldn) Ltd./MCPS

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Side 3 Stereo

RL 25136(2)

RL 25136(2) C

JEAN SIBELIUS - TONE POEMS

Jean Sibelius POHJOLA'S DAUGHTER, Op.49 NIGHT-RIDE AND SUNRISE, Op.55



Red Seal

SCOTTISH NATIONAL ORCHESTRA

SIR ALEXANDER GIBSON, Conductor All titles BRITIC O/MC PS

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Side 4 Stereo

RL 25136(2)

RL 25136(2) D

JEAN SIBELIUS - TONE POEMS

Jean Sibelius
OCEANIDES, Op.73 (Die Okeaniden)
TAPIOLA, Op.112



Red Seal

SCOTTISH NATIONAL ORCHESTRA

SIR ALEXANDER GIBSON, Conductor All titles Breitkopf & Härtel (Ldn) Ltd./MCPS

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THE HARMONIZING FOUR

THESE ARE THE

- THESE ARE THE TIMES THAT MAN'S SOULS 3:33 P.D. Arr. by Joe Williams MORE ABOUT JESUS 2: 56 **Lonnie Smith**
- P.D. Arr. by Ellis Johnson

 4. THE LORD IS MY LIGHT 5:00
 P.D. Arr. by Joe Williams
 P1983 Atlanta International
 Record Co., Inc.

 Record Co., Inc.

 881 Memorial
 P1983 Record Co., Inc.



THE HARMONIZING FOUR

THESE ARE THE TIMES

AIR 10065

- JESUS STOOD BY MY SIDE
 - Jimmy Mays FOR YOU 3:56
- I'M A PILGRIM
- COME ON DOWN 2:42
- P.D. Thomas Johnson

P.D. Arr. by Thomas Johnson
P.D. Arr. by Thomas Johnson
P.D. Arr. by Thomas Johnson
P.D. Arr. by Thomas Johnson
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STEDEN

S.I.A.E.

GS 5 A



33 giri

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- 3) CICCIO PASTICCIO ACCALAPPIA FIMMINI 2º parte (M. Gerry-A. Coppola)
- 4) LA TARANTELLA DELLO ZU ZU (M. Catalano-M. Gerry)
 5) A CHE LARIA LA ME ZITA
 (P. Santopocito-M. Gerry)

"GS,,

STEREO

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- 1) CICCIO PASTICCIO RADIOCRONISTA ITALIA/GERMANIA
- 2) CICCIO PASTICCIO RADIOCRONISTA ITALIA/GERMANIA 2ª parte (P. Santonocito-M. Gerry)
 - 3) CIURI D'ARANCIU (G. Santonocito)
 - 4) CICCIO PASTICCIO E LA TURISTA AMERICANA
 1º parte (M. Gerry-A. Coppola)
 - 5) CICCIO PÁSTICCIO E LA TURISTA AMERICANA 2ª parte (M. Gerry-A. Coppola)

RECOR

GREAT NEW YORK GROUPS

- 1. LITTLE STAR (Randy & The Rainbows) Keel Music Pub. Co. BMI 2. TELL ME WHY (The Belmonts)
 - Lion Pub. BMI

LES 4012 33 APM

P 1979 Laurie Prod. Inc.

STEREO LES 4012A

RIAA

- 3. HELLO DOLLY (Vito & The Salutations) Edwin H. Morris & Co. Inc. ASCAP
- 4. SUNDAY KIND OF LOVE (The Mystics) Leeds Music Corp. ASCAP

5. GLORIA (The Passions) Ben Ell Music BMI

- 6. BRING IT ON HOME (The Five Discs) Kags Music Corp. BMI
- 7. TEARDROPS FOLLOW ME (The Del Satins)
- Wilden Music-Conn Music BMI 8. I GOT THE BLUES (Dion & The Belmonts)

Schwartz Music Co. Inc. ASCAP

IN MODERN KDSC OF THE BACE



- 1. PLEASE WRITE (The Tokens) Hal Kave Music BMI 2. BELINDA (The Elegants)
 Metorion Music BMI

LES 4012

33 APM

P 1979 Laurie Prod. Inc.



STEREO LES 4012B

- 3. QUEEN OF THE ANGELS (The Orients) Spectorius Music BMI 4. DANCE JO ANN (The Four Epics)
- Shelros Music-Hill & Range Songs BMI 5. I CAN'T BELIEVE (Dino & The Diplomats)

5. I CAN'T BELIEVE (Dino & The Diplomats)
Schwartz Music Co. Inc. ASCAP
6. CANDY QUEEN (The Four Graduates)
Schwartz Music Co. Inc. ASCAP
7. NO ONE KNOWS (Dion & The Belmonts)
Schwartz Music Co. Inc. ASCAP
8. A LOVERS PRAYER (Dion & The Belmonts)
Schwartz Music Co. Inc. ASCAP
7. NO ONE KNOWS (Dion & The Belmonts)
Schwartz Music Co. Inc. ASCAP
8. A LOVERS PRAYER (Dion & The Belmonts)
Schwartz Music Co. Inc. ASCAP



STEREO

小林 旭ヒット・アルバム

331/3R.P.M



GWS-25 (CSL-3831) A P 1977



CROWN

STEREO

小林 旭ヒット・アルバム

331/3R.P.N



GWS-25 CSL-3832) B (P) 1977

の名前で出ていま



HAROLD FIELDING

JOE LAYTON'S
Spectacular Stage Musical Production

Margaret Mitchell's
GONE WITH THE WIND
Music & Lyrics by HAROLD ROME
Book by HORTON FOOTE
Dance & Choral Paragements by
Orchestrations by KETH AMOS
Choral Director John McCARTHY
Agistant Musical Director GRANT HOSSAC
Musical Director GRANT HOSSACK
Musical Director GRANT HOSSACK

Entire Production Directed and Choreographed by JOE LAYTON
Produced for records by WALTER J. RIDLEY

SIDE ONE



AEI 1113 Stereo

- 1. OVERTURE-TODAY'S THE DAY
- (June Ritchie)
 2. WE BELONG TO YOU
 - (Patricia Michael and Robert Swann)
- 3. TARA (Harry Goodier)
 4. TWO OF A KIND
- (Harve Presnett)
- 5. BLISSFUL CHRISTMAS-HOME AGAIN-TOMORROW IS ANOTHER DAY (Isabelle Lucas, Marion Ramsey, Bessie Love, Cynthia Morey, Betty Winsett, Patricia Michael and June Ritchie)
- 6. LONELY STRANGER
- (Brian Davies and Chorus)
 7. A TIME FOR LOVE
- (Harve Presnell and Doreen Hermitage)
- 8. WHICH WAY IS HOME? (June Ritchie)

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HAROLD FIELDING

JOE LAYTON'S
Spectacular Stage Musical Production

Margaret Mitchell's
GONE WITH THE WIND
Music & Lyrice by HAROLD ROME
Book by HORTON FOOTE
Dance & Choral Paragements by
Orchestrations by KETH AMOS
Choral Director John McCARTHY
Asktant Musical Director GRANT HOSSACK
Maideal Director in ARY GAY COOK

Produced for records by WALTER J. RIDLEY

SIDE TWO



1. HOW OFTEN, HOW OFTEN (June Ritchie and Harve Presnell)

2. IF ONLY

(Robert Swann and Chorus)
3. A SOUTHERN LADY

(Brian Davies and Chorus)
4. MARRYING FOR FUN

(Harve Presnell)
5. BLUEBERRY EYES

(Isabelle Lucas and Marion Ramsey)

6. STRANGE AND WONDERFUL (June Ritchie and Harve Presnell)

(June Ritchie and Harve Press 7. LITTLE WONDERS

(Harve Presnell, Celina Frediani and Marion Ramsey)

8. BONNIE GONE

(Isabelle Lucas and Chorus)
9. IT DOESN'T MATTER NOW

(Harve Presnell)

AEI 1113 Stereo



HBRLP 0134

Produced by WILLIE LINDO

WILLIE LINDO
Recorded & Mixed at
HEAVYBEAT STUDIO

45 RPM

Distributed by **HEAVYBEAT RECORDS** Tel: (305) 625-4941 Fax: (305) 624-8372

KILLING ME SOFTLY -Radio Mix

(N. Gimbel & C. Fox)

KASHIEF LINDO

Backing track by Kashief Lindo

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45 RPM

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KILLING ME SOFTLY -Young Gal Mix

(N. Gimbel & C. Fox)

KASHIEF LINDO

Backing track by Kashief Lindo

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CARLTON "HEAR HOW" SERIES!
HEAR HOW TO CONVERSE
IN SPANISH
Lou Garcia



CHH/21

- 1. GREETINGS AND INTRODUCTIONS
- 2. DIRECTIONS
- 3. DESCRIPTIVE WORDS AND NOUNS
- 4. DINING

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CARLTON "HEAR HOW" SERIES!
HEAR HOW TO CONVERSE
IN SPANISH
Lou Garcia

CARLTON SIDE 2

CHH/21

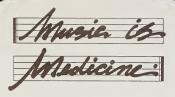
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- 2. TRAVEL
- 3. SIGHTSEEING
- 4. SENTIMENTS

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QUIET MOODS GEORGE GOLLA

SIDE ONE



MIM-9048 MIM-LP-9048-A

WATCH WHAT HAPPENS 4:42 (M. Legrand) BMI
 LIL' DARLIN' 4:26 (N. Hefti) ASCAP

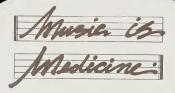
3. LITTLE GIRL BLUE 4:10 (R. Rodgers / L. Hart) ASCAP 4. LAGOA 2:28 (G. Golla) ASCAP

5. YESTERDAY 3:10 (Lennon | McCartney) BMI
6. FOR ALL WE KNOW 2:19 (Coots | Lewis) ASCAP

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QUIET MOODS GEORGE GOLLA

SIDE TWO



MIM-9048 MIM-LP-9048-B

1. ONCE I LOVED 5:23 (DeMoraes/Gilbert/Jobim) ASCAP 2. CHEGA DE SAUDADE 3:20 (A. Jobim) BMI 3. AIN'T IT LONELY 3:36 (George Golla) ASCAP

4. VIOLETS FOR YOUR FURS 7:30 (M. Dennis/Adair) ASCAP

5. SERENATA 2:42 (L. Anderson) ASCAP

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Musical Arrangement by Don Evans Produced by P. Hibbert and D. Evans Published by Trobe Music

> Dist. by P. Hibbert 115-33 - 228th St. Queens Phone 341-3452

HAJI BA BA (AND THE SATIN DOLL) (D. Evans)

DON EVANS

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GOD'S WILL'S GOOD WILL

Musical Arrangement by Don Evans Produced by P. Hibbert and D. Evans Published by Trobe Music

> Dist. by P. Hibbert 115-33 - 228th St. Queens Phone 341-3452

VERSION

ROBBIE AND SLY AND THE RAPTURE FORCE

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1987
Produced & Arranged by Barry Clarke
Oameron Publishing Co.
Reggae Carnival 87
Aug. 3rd Addison Park,
Brown's Town
A Starward Production



Distributed by V.P. Records 170.21 Jamaica Ave. Queens N.Y. 11432 Phone: 718-291-7058

Starward Record 6 Holborn Rd. Kgn. 10 92-66808, 92-67740

LEVEL YOU VIBES

E. Fitzroy Eddie Fitzroy



Produced & Arranged by Barry Clarke Oameron Publishing Co. Reggae Carnival 87 Aug. 3rd Addison Park, Brown's Town A Starward Production



Distributed by V.P. Records 170.21 Jamaica Ave. Queens N.Y. 11432 Phone: 718-291-7058

Starward Record 6 Holborn Rd. Kgn. 10 92-66808, 92-67740

VERSION

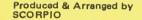
E. Fitzroy
Eddie Fitzroy

Produced & Arranged by SCORPIO



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PEEPING TOM
DIRTMAN
VERSION





SIDE AA

SPD-254

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1. FOOL FOOL TYPE

DIRTMAN

2. AS THE NIGHT GOES BY

NORBERT CLARK

SOOMBORD OF



Produced by:
DAVID McLACHLAN and
I. LAING
Executive Producer
CLEVIE

SIDE A

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FAX: 718-469-8056

SHOT TOO DEAR COUNTRY SPENG (Sly and Robbie)

OOMBOR

Produced by:
DAVID McLACHLAN and
I. LAING
Executive Producer
CLEVIE

SIDE B



Distributed by:
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CRACK HEAD MILLION TEETH (Sly and Robbie)



Side A
HALFWAY TREE SQUARE
Danny Roots

Produced by DONALD JOHNSON
Written by DANNY ROOTS



VS 002

Side B VERSION

Produced by DONALD JOHNSON
Written by DANNY ROOTS





SIDE A FS 25



LEXUS BUDDY

GRINDSMAN

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V.P. Records (8(718) 291-7058

Produced by John John & King Jammy Rec. Studio Tel. 92-38880

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SIDE B FS 25



VERSION

JOHN JOHN ALL STARS © P 1992

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Produced by D. Germain





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VERSION SLY DUNBAR & HANDELL TUCKER

All Riggies Beserved



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G

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JAMMIE JAMMIE (VISA HOLE) NARDO RANKS



Produced by D. Germain

G

PECORDS

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VERSION
MAFIA & FLUXY

5 Shocking Vibes

Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"

SIDE-A



Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

VPRD-788-A

LICENCE YU MAN

CHINAMAN



Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"

SIDE-AA





Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

VPRD-788-AA

ONE MORE TRY

GHOST



SIDE A LLD 320

Produced & Arranged by Super Power Crew



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LOVE SHOULD'VE BROUGHT YOU HOME

(ADAPTED)

LUG TOOL

REMIX



LOVE SHOULD'VE BROUGHT YOU HOME JINGLES MIX

(ADAPTED)

LUG TOOL



MY FUNNY VALENTINE
MISS GLORIA LYNNE

STEREO PHONIC

- 1. My Funny Valentine
- 2. I'm Sorry
- 3. Man Of Mine
- 4. Is There A Someone For Me

Mfg. by K M Corp., Freeport, L. I.

P WORLD OF



MISS GLORIA LYNNE

STEREO PHONIC

- 1. I'm Not Afraid Any More
- 2. Affection
- 3. Billy Boy
- 4. Cool Daddy

Mfg. by K M Corp., Freeport, L. 1.

P WORLD OF



SIDE A SV-038 Distributed by PENTHOUSE MUSIC 16155 S.W. 117th AVENUE B-22 MIAMI, FL. 33157 Tel.: (305) 378-2407 / (305) 378-6770 Fax: (305) 378-2408

MINE AFTER THE WINE



SIDE B SV-038



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VERSION

DIGITAL-B



VPRD-801-A



Produced by: **Bobby Digital**

M. Jemeison Arranged by: Bobby Digital Steelie & Cleevie

Distributed Bu: V.P. RECORDS 170-21 JAMAICA AVE. **JAMAICA**, N.Y. 11432 (718) 291-7058

THINK ME A FOOL

ADMIRAL TIBETT

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DIGITAL-B



VPRD-801-B



Produced by: **Bobby Digital**

M. Jemeison Arranged by: **Bobby Digital** Steelie & Cleevie

Distributed By: **V.P. RECORDS** 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

VERSION

ADMIRAL TIBETT

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Beanie Sigel

1) Mac Man

SIDE A



Amil & EVE feat. JAY-Z 2)WHERE YA AT?

FOR FEEDBACK & SERVICING
CONTACT BOBBY DASH
(212) 603-3967



Memphis Bleek, LiL Cease & Ja Rule 1) Crime Life

SIDE B



Rell feat. Amil

2) When U See

FOR FEEDBACK & SERVICING
CONTACT BOBBY DASH
(212) 603-3967





RECORDS

VPRD-5199-A

Arr. & Prod. by STEELY & CLEVIE For S & C Productions

(C)(P)1993

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VP. OF FLORIDA. 5893 S.W. 21st. ST. W. HOLLYWOOD. FL. 33023

(305) 966-4744

BODY I WANT

Jr. TUCKER

Jr. TUCKER

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Also.. VP. OF FLORIDA. 5893 S.W. 21st. ST. W. HOLLYWOOD, FL. 33023

(305) 966-4744

RECORDS

VRPD-5199-AA



Arr. & Prod. by STEELY & CLEVIE For S & C Productions (C)(P)1993

MISS DO IT SWEET

REAL DEGREE

GENERAL DEGREE

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Emmerich Kálmán

Die Csárdásfürstin (Gesamtaufnahme)

1. Akt Vorspiel - Heia, heia, in den Bergen ist mein Heimatland! - Dialog

Boni-Feri-Sylva-Mädis - Alle sind wir Sünder - Die Mädis vom Chantant

Dialog Boni-Edwin-Sylva · Sehr oft kann man sich verlieben

Anna Moffo, Sopran · René Kollo, Tenor · Lászlo Mensáros, Sándor

Németh, Bariton, Peter Cornehlsen-Chor · Rosi-Singers · Ein

Zigeuner-Orchester · Symphonie-Orchester Graunke

Neuinstrumentation und musikalische

Gesamtleitung: Bert Grund

Neunstrumentation und musikalische

Gesamtleitung: Bert Grund





KATALOG-NR.

85 128 XE

Emmerich Kálmán

Seite 2

Die Csárdásfürstin (Gesamtaufnahme)

1.Akt (Forts.):Dial. Boni-Feri-Mädis-Aus ist's mit der Liebe-Ganz ohne-Weiber geht die Chose nicht · Dial. Feri-Boni · Cancan Nr. 1 · Dial. Miska, Mädchen-Rohnsdorff-Edwin-Sylva · O jag' dem Glück nicht nach auf meilenweiten

Wegen · Dial. Edwin-Rohnsdorff · Ja so ein Teufelsweib · Dial. Rohnsdorff · Boni · Hochzeitscsárdás · Dial. Edwin, Notar, Sylva, Mädis-Rohnsdorff · Finale 1: Heia, heia - Die Mädis, die Mädis · 2. Akt: Tanzwalzer

Dial. Stasi-Edwin · Machen wir's den Schwalben nach

Dagmar Koller, Anna Moffo, Sopran · René Kollo, Tenor

Dagmar Koller, Anna Moffo, Sopran · René Kollo, Tenor

Chor · Rosi-Singers · Ein Zigeuner-Orchester

Symphonie-Orchester Graunke

Neuinstrumentation u. musik.

Gesamtltg.: Bert Grund

Persönl. Gebrauch), Vermierung, Auführungs



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GEMA

S 85 129 A
Seite 3

Commerich Kálmán

asfürstin (Gesamtaufnahme)

Ital. Sylva-Boni-Miska-Fürst-Fürstin-Stasi-Edwin · MeloMalbenwalzer) · Weißt du es noch? · Dial. Boni-Miska-Stasi

guck: Männer gibts ja genug · Dial. Edwin-Boni-Sylva · Tanzen

Italian · Dial. Edwin-Sylva · Tusch · Dial. FürstEdwin-Fürstin-Sylva-Boni-Stasi · Orchesterfinale 2

Dagmar Koller, Anna Moffo, Sopran · René Kollo, Tenor · Sándor

Németh, Bariton · Peter Cornehlsen-Chor · Rosi-Singers

Italian · Dial. Reinstrumentation und musikal. Gesamtlei

Bert Grund

Bert Grund 2. Akt (Forts.): Dial. Sylva-Boni-Miska-Fürst-Fürstin-Stasi-Edwin · Melo-



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Emmerich Kálmán

Die Csárdásfürstin (Gesamtaufnahme)

3.Akt: Cancan Nr. 2 · Dial. Boni-Sylva-Feri · Terzett Sylva-Boni-Feri · Dial. Edwin-Sylva · Duettreminiszenz: Mädel guck: Männer gibts ja genug · Dial. Edwin-Sylva · Duettreminiszenz: Tanzen möcht ich, jauchzen möcht ich · Dial. Edwin-Fürst-Sylva-Feri · Orchesterfinaie 3

Fürst-Feri · Tusch · Dial. Boni-Fürst-Stasi · Tusch · Dial. Edwin-Fürst-Sylva-Feri · Orchesterfinaie 3

Dagmar Koller, Anna Moffo, Sopran · René Kollo, Tenor · Lászlo

Mensáros, Sándor Németh, Bariton · Peter Cornehlsen-Chor Rosi-Singers · Ein Zigeuner-Orchester Symphonie-Orchester Graunke

Neuinstrumentation und musikalische

Gesamtleitung: Bert Grund

Neuinstrumentation und musikalische Gesamtleitung: Bert Grund